

MUSIC & DRAMA

DEC - 4 1946

DETROIT

THE MUSIC REVIEW

November 1946

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**Volume Seven
Number Four**

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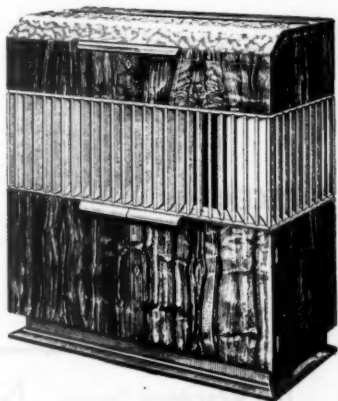
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THE MUSIC REVIEW

Edited by GEOFFREY SHARP

VOL. VII, NO. 4

NOVEMBER, 1946

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The Music Review is published in February, May, August and November, on the first of the month. Single copies, 5s., post 3d.; annual subscription, £1, post free to all parts of the world, from the publishers or obtainable through any bookseller.

Manuscripts, material for review and letters to the Editor should be addressed to:—Geoffrey Sharp, Joseph's, The Street, Takeley, Essex. All other correspondence to the publishers:—W. Heffer & Sons Ltd., 3 and 4, Petty Cury, Cambridge.

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Carmen: An Attempt at a True Evaluation

BY

WINTON DEAN

CARMEN belongs to the comparatively small number of works which have excited the most fervent enthusiasm both of the general public and of serious musicians. This class of work has given musical critics serious trouble; whether they feel that what pleases the madding crowd ought not to please the connoisseur, or that a work which makes such diverse appeals cannot be an artistic entity, they have usually felt the necessity, where they have examined the matter at all, of either passionately attacking or vigorously apologising for some particular element in the music. The result has been a conspicuous lack of balanced criticism. Dr. John W. Klein, in an interesting and informative article in *Music and Letters* for October, 1938, gives an impressive list of composers of widely varying outlook who have professed a strong admiration for *Carmen*. Among those quoted are Brahms and Wagner, Tchaikovsky and Stravinsky, Puccini and Busoni, Debussy and Saint-Saëns, Delius and Stanford, Gounod and Wolf. Such a strange consensus of opinion leads us to expect an equally strong agreement among the critics. But this is far from being the case. In France particularly, criticism has been lukewarm, and in some cases, notably the writings of Gauthier-Villars and Jean-Aubry, so contemptuously hostile that one suspects deliberate bias.¹ In England there has been very little criticism at all. But even here a tendency to belittle Bizet is apparent; so eminent a critic as Mr. Gerald Abraham, in his exhaustive study *A Hundred Years of Music*, takes the line that Bizet "accepted without question the operatic conventions of Meyerbeer and Auber", was less harmonically enterprising than Gounod, had "cautious views on technique in general and orchestration in particular", and contributed little to the progress of his art. Yet such a man has been proclaimed as a genius by great composers who were not renowned for the width of their sympathies, and who have stretched and destroyed the conventions which Bizet is supposed to have accepted without question. What is the explanation of this apparent contradiction? And what is the true place of *Carmen* in musical achievement?

In the first place, Bizet was by no means the hidebound slave of convention which some critics have declared. He may not have been a great technical innovator; technical innovation is not the only method of artistic advance.² But neither his innovations nor his influence have been negligible. *Carmen's* original failure, as is clearly shown by contemporary comment, was largely

¹ French critics are full of remarks like the following: "If one day he happens to write this *Carmen* which is so to upset his contemporaries, no doubt it is in spite of himself and under the illusion that he is going the way to please them." "A series of unworthy and useless concessions on the part of a composer completely lacking in artistic integrity." "A vulgar *opéra-comique* ending in an inexplicable murder." It seems the French have never forgiven the rest of the world for recognizing Bizet's genius first.

² "The great man closes a period, he does not inaugurate it. It is the small men . . . who are the innovators, forerunners who prepare the way for those who are to sum up the work of a musical generation." (Vaughan Williams: Preface to Sir W. H. Hadow's *English Music*.)

due to the daring nature not only of the libretto, but of the music as well.³ As Professor Dent has pointed out, it influenced the Italian *verismo* school; it also left a clear mark on Chabrier and Tchaikovsky, and in at least one place anticipated Debussy. Nor is it the conventional *opéra-comique*. The Seguidilla with its strange and immensely effective mixture of song, dance and duet-recitative was not at all the sort of thing expected of an operatic heroine. The dramatic Finales to Acts III and IV do not seem to have been even comprehensible, and the murder of the heroine on the stage, especially when vividly and dramatically presented as the climax to what the audience would expect to be a love-duet, was unheard of in *opéra-comique*.⁴ Mr. Abraham's statement that Bizet's "most daring harmonies are generally the result of nothing more startling than free use of appoggiaturas" is belied by a number of passages, including the opening chorus of Act II, with its chromatic harmonies over tonic pedal,⁵ and, still more, the opening chorus of Act III (see *Ex. 7* below). The charge of cautiousness in orchestration can only be justified on the assumption that the ideal should be eccentricity.

But these considerations hardly account for the discrepancy of view between composers and the general public on the one hand and so many of the critics on the other. The answer probably lies in the very quality that above all others distinguishes *Carmen*—its overwhelming dramatic power. This is not a purely musical quality, and the fact is significant. For the critic who approaches the composite art of opera without a knowledge of drama commensurate with his knowledge of music is bound to see it out of proportion. Unfortunately certain tendencies in operatic history have helped to befog the view. In the eighteenth century and much of the nineteenth the manufacture of libretti became almost a trade. Opera became divorced, not only from the reality of every day life (which it must be), but from the dramatic reality (as opposed to the current convention) of the stage. (In England from Congreve to Wilde straight drama with very few exceptions did precisely the same thing.) With the dramatic half of the partnership thus weakened, the musical became disproportionately important, and though the convention might and did allow beautiful music, great opera occurred only by accident.

³ The charge of Wagnerism, incredible to us to-day, may be dismissed as the usual missile thrown at anything which offended current susceptibilities. Mr. D. C. Parker, in his book on *Bizet*, rather darkens counsel by calling *Carmen* a music drama, which is surely exactly what it is not. The only definition of music drama which can be accepted to-day must be Wagner's; it has become part of the language of musical criticism. The essence of Wagnerian music drama is its symphonic structure; it reveals very little of the characters, many of which are inhuman in more senses than one, but a great deal about the musical personality of Wagner himself. But, as the failure of Wagner's imitators clearly shows, the whole scheme collapses when the composer's personality is not of compelling interest. Bizet's object in *Carmen* was the exact antithesis of this; it was to make the characters and situations dramatically vital, and hence to withdraw the personality of the composer into the background. His success is attested by the obvious confusion of the critics with regard to his personality, musical or otherwise. See the perverse article by G. Jean-Aubry in *The Chesterian*, Nov.-Dec., 1938.

⁴ One of the directors of the Opéra-Comique, de Leuven, resigned because he could not stomach this; he put pressure on the librettists to give *Carmen* a happy ending. Fortunately Bizet would not hear of it. It is difficult to imagine Meyerbeer or Auber risking such trouble with the management.

⁵ Compare a similarly remarkable passage in *Djamileh*, in the refrain of the Ballade, "Nour-Eddin, roi de Lahore".

Hence it is easy for the critic, accustomed to neglect the dramatic side which has so often proved beneath his notice, to stumble when confronted with a genuine operatic unity.

This seems to be what has happened with *Carmen*.⁶ For here surely is one of the comparatively few instances in operatic history where the right libretto has reached the hands of the right composer, where the two arts are balanced to an astonishing degree, and where the total is found to be greater than the sum of the parts. This is a most important point. The history of opera is full of instances where a dramatic composer of genius has had his wings clipped by a librettist who does not know his business. That was the fate of Weber's *Euryanthe*, potentially one of the greatest of operas. There are examples of the converse, of a clever libretto allied to shoddy music, as in *I Pagliacci*, winning fame and fortunes. But where the two elements combine and assist each other, the effect is apt to be out of all proportion to the effect of the music considered by itself. This fusion is the final justification of opera as an art; but many a critic, accustomed to think of opera as 90 per cent. of musical flesh and blood wrapped round 10 per cent. of literary old bones, and naturally to concentrate on the former, does not recognize it when he sees it.

The libretto of *Carmen* suffers from another disadvantage: it is based on a literary classic, and has been heartily damned as a travesty of its original. But a libretto is not meant to stand by itself any more than the violin part of a sonata for violin and piano. It is absurd to expect in it the qualities of a novel or a short story or even a stage play—most of all, the qualities of a classic. The critics who have taken Meilhac and Halévy to task for their additions to or subtractions from Mérimée are beginning at the wrong end. They should consider first how the librettists served (or failed to serve) Bizet. To compare on an artistic basis Mérimée's novel with Meilhac and Halévy's libretto is like comparing the whole Erechtheum with the single Caryatid in the British Museum. If the comparison is made, it must be between Mérimée's novel and the whole opera, libretto and music combined. Most of the objections concern the character of Micaela, who was invented by the librettists as a foil to Carmen. But it is certain that, though the novel does not require such a character, the contrast adds immensely to the dramatic strength of the opera. The stage must show in flesh and blood a great deal that can be left to the imagination of the reader; and it is possible that if Mérimée's *Carmen* had to be transferred to the ordinary non-operatic stage some such character as Micaela would be required to hold the balance.⁷ If a theatre audience sees nothing but violence and passion on the stage, it soon loses the ability to measure the strength of these emotions. Mr. Philip Hope-Wallace in *A Key to Opera* goes out of his way to declare that Micaela "was thrown in to satisfy public taste for the insipid Marguerite-type of heroine". No doubt the French public, whose susceptibilities received a nasty jolt from a heroine like Carmen, did welcome her in that spirit; but why assume that she was

⁶ For a long time Verdi's operas were similarly decried—not to mention those of Puccini.

⁷ Mérimée preserved the balance by the novelist's device—impossible for the librettist—of putting most of the story into the mouth of José himself on the eve of his execution.

invented for that purpose when there is a perfectly cogent dramatic reason closer to hand? Mr. Martin Cooper⁸ finds José characterless; but surely he is confusing this with lack of strength of character, a very different thing. He is nearer the mark when he observes that "it is psychologically true that José should love both Micaela and Carmen: Micaela was the woman for him, and it was inevitable that he should be fascinated by Carmen". Here we have the essence of that drama of character, which Bizet has so vividly portrayed in his music.

There can be little doubt that, judged by the correct standards, the libretto of *Carmen* is one of the best in operatic literature. When Bizet approached it he had just found himself as a composer. His two previous works,⁹ the suite for piano duet, *Jeux d'Enfants* (Autumn 1871), and the incidental music to Daudet's *L'Arlésienne* (1872), had been masterpieces after their kind. He was now ready to tackle a bigger task. It is clear that *Carmen* fired and liberated his whole personality. Everything he found in it he raised to a higher degree, and it contained every element calculated to bring out all that was best in him, and nothing (such as the unconvincing happy ending that spoiled *Djamileh*) that could set him back on his course. Above all, it enabled him to show his full powers as a dramatic composer. It was partly due to the poorness of his libretti that in his earlier works—many of them full of delightful music and undeservedly slighted—he had seldom managed to impress his whole personality into the music. Each of them shows one or more of the different facets that came together in *Carmen* (even the early symphony, as in the opening theme of the Finale, looks forward 20 years), but never had they been fused on a large scale. In *Carmen* all the elements are present, and the style is perfectly unified; even the Gounodesque music associated with Micaela is worked convincingly with the Toreador's song, the smugglers, the scorn of Carmen, and José's jealous passion, into the superbly dramatic Finale of Act III.¹⁰ The local colour, as Spaniards have a habit of pointing out, is not genuinely Spanish (it would be stylistically inconsistent with Bizet's very French muse if it were), but it vividly paints an operatic Spain for the non-Spanish listener; and that is all that is required. It has been observed that the sites of Bizet's five published operas are Italy, Ceylon, Scotland, North Africa and Spain (others that he destroyed were laid in Russia, Turkey, England and elsewhere), none of them his native France. The significant thing about this is not that he behaved like a musical tourist and evoked the atmosphere of these countries (which he did not), but that they were necessary to bring the best out of him.

But *Carmen's* unity of musical style, though an indispensable preliminary, is less remarkable than its operatic unity—the successful fusion of the two

⁸ *Bizet* (Oxford University Press).

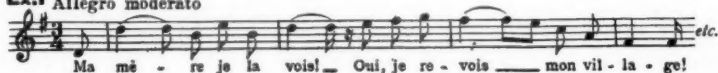
⁹ The poor *Patrie* overture, which seems to have been a reaction to the Franco-Prussian war, need not be considered.

¹⁰ This Finale disposes of the foolish charge, usual with French critics, that Bizet was only a clever showman who threw in all the ingredients likely to please his public and hoped for the best. The products of that form of cookery, including the entire output of Meyerbeer, cleverest of eclectics, are the dearest mutton on the market.

arts of drama and music. On page after page we are struck by the extraordinary appropriateness of the musical detail both to the individual characters and to the situation on the stage. This is clearly shown by the damaging results of subtracting individual numbers from their context (their apparent detachability is an added snare). The Toreador's song, taken by itself, can sound noisy, superficial, some would say banal: but so is Escamillo.¹¹ Micaela's music, when not contrasted with Carmen's, is conventionally charming and fit for any Gounod heroine: so is she. Yet, as we have seen, at the climax of Act III the music of both these conventional characters not only does not sound out of place, but takes on an intensely dramatic significance. Similarly in Act IV, when the bullfighting music from within proclaiming Escamillo's hollow triumph over an animal breaks in on the personal tragedy before our eyes, the effect is overwhelming: not because the bullfighting music is great in itself, but because it contributes to a great dramatic situation. *Carmen* is rich in dramatic irony, a quality never so potent as when expressed through the suggestive powers of music. Mr. Hope-Wallace, speaking of the duet "Si tu m'aimes, Carmen", between Carmen and Escamillo just before the bullfight, says: "the triteness... is, as it happens, dramatically justified, since this love-making was superficial compared with José's passion". It is the love-making, not the music, that is trite: that "as it happens" is a measure of the pitfalls into which the critic who forgets drama is apt to fall when dealing with opera.¹²

But Bizet's gift for dramatic truth is not confined to giving to each character music that would be nonsensical in the mouth of any other. In José, building on the foundations laid by the librettists, he gives us a character who develops in the course of the opera: and this can be illustrated from the music alone.¹³ In Act I he is the simple countryman, albeit in dragoon's uniform: he and his music are in tune with Micaela:

Ex. 1 Allegro moderato



The Prelude to Act II (an anticipation of José's first utterance after his release from prison) already shows a change: there is a touch of bravado, of a self-confidence that is more bumptious than balanced. In the famous Flower

¹¹ There is, of course, another question involved here. It is not enough to portray a flashy or a tedious character in music that is flashy or tedious and nothing else. The music must be defensible on purely musical as well as dramatic grounds. All the numbers cited above can easily be so defended (for a discussion of the Toreador's song as a tune, see below). The danger with *Carmen* has been that critics have tended to ignore the dramatic grounds altogether.

¹² Another such stumbling-block for critics is Germont's "Di Provenza il mar" in Verdi's *La Traviata*. Square, facile and sentimental away from its context, it is brilliantly effective and moving on the stage. The reason is that Germont's appeal to Alfred is psychologically false—is, in fact, facile and sentimental. Art (fortunately) consists not in saying lofty things the whole time, but in producing the right word or melody or chord at the right moment: even commonplace things become thrilling in certain contexts. It is to be feared that Alban Berg forgot this when he introduced a chord of C major to illustrate a financial transaction in *Wozzeck*.

¹³ It is difficult to think of half a dozen characters in the whole repertoire of opera of whom this is true.

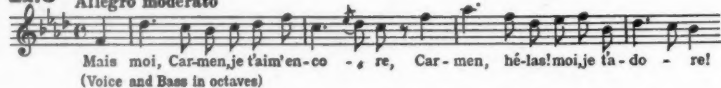
Song (see *Ex. 6* below) a far deeper passion than his love for Micaela has seized him; and the significance of the modulation¹⁴ in the last bars which so startled Bizet's contemporaries surely lies in José's intuitive feeling that his passion has grown beyond his control: it is an appeal, at once desperate and pathetic, to Carmen's pity. In Act III he is already a vagabond: a smuggler without the rude gusto of the rest of the gang, a man in the grip of a woman he knows he cannot trust but whom he cannot bring himself to leave. He is like an animal in a cage, and a cage of his own making: for when she opens the door to drive him out he refuses to go. Maddened by despair and jealousy, with the flashy Escamillo vaunting his triumph before his eyes, he bursts out in what is the emotional climax of the whole opera:¹⁵

Ex.2 Moderato



In Act IV he is different again. He is still the slave of his feelings, but hysteria has given way to surliness. He will make one more appeal; and if Carmen refuses him then, he knows what to do. He has run the gamut of the emotions, and found a kind of certainty in despair. His music has a grim quality, a hardness of heart quite alien to the simple dragoon of Act I but wholly convincing here (Bizet very effectively anticipates Puccini's habit of writing for voice and bass in octaves):

Ex.3 Allegro moderato



José is really the central figure of *Carmen*. It is his fate rather than Carmen's which interests us. But she is very much a living character. The outstanding quality of her music is its sheer infectiousness, and that is just what is wanted. She infected her admirers like a plague: José, Zuniga, Escamillo, all go down with it. With José, the most innocent and therefore the most susceptible, it proves mortal. Everyone can hum the Habanera

¹⁴ It is strictly not a modulation at all, but a bar and a half of remote and alien harmony at the approach of an apparently conventional cadence.

¹⁵ It might seem risky to repeat a stroke like this, but a couple of pages later the whole outburst is repeated almost note for note, this time in the key of G instead of G flat. The effect of the burst into G is electrifying. The B.B.C. in recent studio performances of the opera omitted the G episode altogether. Few more self-damnatory things have been perpetrated by the B.B.C. music department.

and Seguidilla (usually out of tune), but few realize the size of Bizet's achievement in bringing this woman to such vivid life that she gets under the skin, as it were, of millions. Many an operatic heroine is supposed to fascinate, and many sing seductive music, but of how many do we retain an impression of living character rather than of a vehicle for putting across more or less expressive music? The great majority are negative: they suffer rather than act; despite (or because of) their scrupulous moral rectitude they are the football of men and fortune. They are symbols of a certain type of femininity dressed for the stage. The only other place at which we should expect to find them would be a fancy dress ball: Carmen we feel we might meet any day on Epsom Downs.

It is partly to this very vitality that *Carmen's* failure with contemporary audiences must be put down. For Bizet and his librettists had taken a first-class villain and made her into their heroine. Instead of Micaela, the spotless and suffering soprano, who has all the qualifications for the position, they lavish their charms on an immoral gipsy and a mezzo-soprano to boot. Amneris has usurped the place of Aida, evidently with the authors' consent. (It is significant of the narrow conventions into which opera has so often fallen that the bloodlessness of the heroic characters does not usually extend to the villains, who initiate more of the action, and often win the clear sympathies both of the composer and of the modern audience.) It has been said that Carmen lacks tenderness, and this is largely true. But in a single phrase in the middle of the quintet in Act II

Ex. 4



Bizet makes it clear that Carmen's love for José is, if only for the moment, something very different from her later dallying with Escamillo (cf. "Si tu m'aimes").

Psychological penetration and dramatic unity: those then are the two great qualities of *Carmen*, and, as we have tried to show, it is no accident that they are not purely musical qualities. For all Bizet's technical skill—and it is very considerable—is put at the service of the drama as a whole, and much of its individual distinction has hence escaped notice. This partly explains, though it does not excuse, the obtuseness of the critics. Of Bizet's melodic and orchestral gifts it should be superfluous to speak, but the former have been maligned and the latter neglected. Far too much has been made of a supposed remark, after he had substituted the present Toreador's song for the number that originally stood in the score: "Well, they asked for ordure, and they've got it". The critic who takes this as a serious self-criticism must be very hard up for ammunition. Beethoven had a similar habit of referring to his undoubted masterpieces in terms of the lavatory. The only objection that can be brought against the Toreador's song as a tune is the persistence with which the refrain hovers round the note of the mediant, but that is nothing

to the jaunty and thrice-repeated rhythm of the Soldiers' chorus in *Faust*.¹⁶ But Bizet's claim to melodic distinction rests on stronger ground than this. Certain of his tunes derive clearly from Gounod (see *Ex. 1* above, a tune which was incidentally much admired by Wagner), but of the two Bizet is incomparably the greater melodist. Whereas of Gounod's tunes the lively tend to fall into an amiable jogtrot, and the tender into sentimentality, Bizet's are more varied both in mood and in structure. The listener is seldom conscious of the paralytic four-bar sequence; even at its squarest, as in the tenors' welcome to the cigarette girls ("La cloche a sonné") in Act I, his melody somehow retains its life and freshness. More often he adds life and character to a tune, either by varying the rhythm, as in the Toreador's song, or by prolonging it at the climax, as in the very beautiful and strangely maligned *Entr'acte* before Act III. He is a master of the melodic paragraph: by judicious control over both rhythm and the rise and fall of the melody he writes whole numbers, such as the Flower Song or the Adagietto from *L'Arlésienne*, which seem to spring forth complete from the first bar to the last, so effortless and inevitable do they sound. Here is no empty repetition of phrases, no bolstering up or flagging of the melodic line. His tunes often have a wide compass, and he has an easy command over the two extremes of movement, by steps and by wide leaps. Frequently, as in the Seguidilla and the Flower Song, the extremes are combined with a strikingly happy effect. His approach to a cadence often has an originality and beauty of its own: again the Flower Song and the Adagietto are examples. He will present the same theme under a surprising variety of aspects. The delightful tune of the duet that follows the Flower Song ("Là-bas, là-bas dans la montagne"), appears in every shade of mood from wistful nostalgia to a rousing paean in honour of "la chose enivrante, la liberté!" Even such clear-cut items as the Habanera and the Toreador's song undergo such transformations, the former generating profound suspense in D flat over sustained chords on the strings immediately before Carmen's escape at the end of Act I,¹⁷ and the latter (in the same key) with its clinging harmonies painting a vivid picture of the coolly self-satisfied Escamillo leaving the smugglers' den. Berlioz excepted, French music has not on the whole been fertile in melodic invention. It has achieved fame (or notoriety) in only one or two types of tune; it can therefore ill afford to dispense with the vigour and variety of the works of Bizet, and particularly *Carmen*.

Bizet's orchestration has had its admirers, Nietzsche and Mr. Cooper among them, but no critic has examined it thoroughly or drawn attention to its subtlety of detail. Perhaps the dashing Prelude, with its suggestion of the brass band, put them off. It would need much space to deal with the subject adequately, but a few salient features may be noted here. Bizet clearly had no intention of following the Wagnerian practice of allowing the orchestra to

¹⁶ For an interesting comparison of these two tunes, see an article by Philip Radcliffe in *The Criterion*, Oct., 1937. In fact, the charge of vulgarity should be brought against Escamillo, not Bizet (*v. supra*). But there will always be people who find Shakespeare's Falstaff and Thersites in the worst possible taste.

¹⁷ The suspense here is purely musical. We know exactly what is going to happen (even if we don't know the story Carmen has just told us), yet the moment never loses its thrill.

dominate the voices; yet his scoring is much richer and more varied than that of most nineteenth century composers of opera, including early and middle Verdi. At the same time it is always consummately clear and economical; the listener is never conscious of any overloading or undue thinning of the texture. Problems of balance seem to be solved by a sure instinct. On the whole the dominant feature is not so much the brilliance of the scoring as its aptness. Like every other element in his make-up as a composer it is employed in the manner best fitted to enhance the dramatic situation. The scoring of the Prelude can be defended on the ground that its purpose is to strike a considerable impact on the audience, to plunge them instantly into that mixture of colour, passion and electricity that is operatic Spain. To point to its lack of subtlety is idle; Bizet can score as subtly as anyone if the context demands it. The short passage in Act IV when Frasquita and Mercedes warn Carmen that José is in the crowd is a miracle of atmosphere-painting:

Ex. 5 2 Flutes

The musical score for Ex. 5 is written for a full orchestra. It consists of two systems of staves. The first system includes staves for 2 Flutes (labeled '2 Flutes'), 2 Bassoons, 1 Cornet in A, Violins and Violas (pizzicato), and Celli and Basses (pizzicato). The second system continues the orchestration. The music is in 2/4 time and features a complex, rhythmic melody in the flutes, with other instruments providing a textured accompaniment. The score is marked with 'pp' (pianissimo) and 'etc.' at the end of the second system.

This effect is achieved almost entirely by the orchestration: played on the piano the passage sounds almost commonplace. The cornet has only the two

notes throughout the scene (31 bars), yet it suggests incomparably the hidden danger, the sign as yet no larger than a man's hand that Carmen's basking in Escamillo's triumph is to be short-lived. All through the opera Bizet uses the wind-instruments with remarkable subtlety, variety and sureness of effect. The shrill chorus of the street urchins marching behind the soldiers as they change the guard is vividly introduced by two piccolos, cornet and pizzicato strings. A single low D on the first clarinet (p. 287 of full score) paints Carmen's amazed anger when José says he must answer the recall to barracks. As Carmen foretells her death in the cards, the gradual piling up of the heavy brass seems to suggest the full weight of destiny poised to destroy a single human being. (This passage is followed by one of Bizet's most breath-taking transitions, a little phrase of six quavers on second violins and cellos in octaves leading straight back to the cheerful ditty in which Frasquita and Mercedes began to foretell their own happy futures.) The colouring of the Entr'acte to Act IV is unique, with its blending of the picturesque and the sinister in the sinuous tune for piccolo and clarinet soli two octaves apart. But of all the wind-instruments it is the flute on which the most care is lavished. Its low notes, so remote and often so ineffective, come in for attention as well as the more familiar upper register. In the Seguidilla, besides leading off with the main theme, the first flute, beginning on its bottom D, indulges in a grotesque little canon with Carmen herself as she shamelessly plays the harlot with José. Just before this, again at the very bottom of its compass, it has been echoing her contemptuous laughter at her captors. At the end of the duet "Là-bas, là-bas, dans la montagne" it lingers nostalgically in the distance (*ppp*) over a quiet sustained chord (*pppp*) on four horns—to be followed by another lovely transition passage for violins in four parts and violas (p. 315 full score). There should be no need to mention that masterpiece of rich yet delicate scoring, the Entr'acte to Act III, in which all the wood-wind soloists, including the cor anglais,¹⁸ combine with the harp and some very effective string writing to weave a spell of rare magic. Bizet gives comparatively few opportunities to solo strings, but the ironic little commentary by the solo violin in the duet "Je suis Escamillo", when that worthy is telling José (who does not know him) that Carmen's affections have already left her soldier-friend, is a very happy touch. Bizet shows a similar economy in the use of the more outlandish instruments: the side drum in the Entr'acte to Act II (another perfectly scored miniature), the castanets in Carmen's dance for José, the full battery in the Gipsy chorus—all are admirably used, but none, as in many a modern score, is laboured to distraction.

Carmen offers no opportunity for contrapuntal movements on a large scale, but the ease and expressiveness of Bizet's counterpoint is often remarkable. To write convincingly in two parts is not given to many composers; but the twenty bars for clarinet and bassoon soli in the Entr'acte to Act II do not

¹⁸ This penetrating instrument makes only two other appearances in the opera, in and immediately before the Flower Song, where it very effectively introduces the motto theme, and in Micaela's air "Je dis que rien ne m'épouvante" in Act III, where it contributes unobtrusively to the rich background. The harp also is used sparingly throughout.

sound in the least manufactured. The combination of the recall theme (two cornets) with Carmen's dance in Act II is so fluent and natural that it almost escapes attention. In the great quintet from Act II the counterpoint has an electric quality; in the Entr'acte to Act III it reaches the height of lyrical expressiveness. On a different plane is the orchestral counter-theme added to the Toreador's song during the murder of Carmen: crude and naïve on paper, this is extraordinarily effective as a dramatic stroke. The opera is indeed full of such judicious touches, small in scale but unfailingly neat in execution or sure in dramatic effect. The amount of contrapuntal detail in the various appearances of the Toreador's song, for instance, is surprising. The point is not that Bizet's contrapuntal skill was anything extraordinary, but that in *Carmen* he always put it to the most expressive use and never attempted anything beyond his powers or plunged into any mere technical display.¹⁹ The solitary fugal episode, in the bustle just before Carmen's escape at the end of Act I, serves a manifest dramatic purpose, recalling in this respect the battle fugue in Verdi's *Macbeth*.

Likewise in the harmonic sphere *Carmen* may not have blazed many new trails, but seldom does it let the listener down by falling back on an outworn cliché. But, though in general speaking the harmonic language of his day (albeit with a fresh accent), Bizet does occasionally offer a glimpse into quite other worlds. The sudden brief vision of a remote key (A minor from D flat major) at the end of the Flower Song looks forward to Debussy; and a few bars earlier occurs a passage which (while illustrating Bizet's sense of orchestral colour) surely influenced Tchaikovsky;²⁰ both melody and harmony are vividly suggestive of that composer's later work, as shown in *Ex. 6*, p. 220. At times Bizet's chromatic colouring results in harmony of a very bold nature, as when the smugglers speak of the danger attending any false step:

Ex. 7 Allegretto moderato



The few weak spots in *Carmen* are usually remedied in performance by cutting. The duet "Parle-moi de ma mère" in Act I is over-repetitive,²¹ and the duet for José and Escamillo in Act III contains a section (allegro, 2/4) that is quite unworthy of its surroundings. But *Carmen* remains one of the comparatively few operas against which a damaging artistic charge cannot at once be made. Musically it keeps its freshness to a remarkable degree; and as a triumphant unification of two wilful and not easily reconcilable arts it has very few rivals indeed. It is fashionable for the more precious type of criticism to find it crude, as the early and middle operas of Verdi have been found crude.

¹⁹ As he did, for instance, in the fugue in the slow movement of the early symphony.

²⁰ Both Debussy and Tchaikovsky were almost fanatical in their admiration of Bizet.

²¹ In some vocal scores it is not even printed complete.

Béla Bartók: An Estimate

BY

JOHN S. WEISSMANN

WHEN Béla Bartók died on the 26th September, 1945, in New York, the musical world lost one of its most significant individual contemporary figures. The validity of this apparently sweeping statement can be proved by a survey of his works as a whole; works in which the traditional Western technique, and unconscious cultural and spiritual ambitions of Eastern origin, become interdependent and complementary parts of his creative scheme.

At the outset, attention must be drawn to his lifelong passion which indeed secured him a unique position among his contemporaries—his collection of, and researches into, the folk-music of his native country. It was at the beginning of his artistic career, when he became interested in the music of the people and was unable to find adequate material, that he decided to unearth it and learn all there was to learn about it. The impulses which drew him towards folk-music were as manifold as the ultimate gains derived from it are significant.

The social, economic, and political circumstances in the Hungarian—or rather Austro-Hungarian Empire of that time (towards the end of the last century) brought about a situation in which the partly imagined, partly real, feeling of frustration of a nation sought to compensate its losses in other directions. The fundamentally proud and chauvinistically inclined Hungarians developed an enthusiastic nationalism, and the general nationalistic trend in the cultural life of Europe seemed to show an inevitable and progressive way of salvation. The faculty of artistic creation which was obviously best fitted to give expression to these strivings was poetry and literature. The classical "King's Hungarian" language was consolidated and although it did not bring forward geniuses of the stature of Petöfi, it nevertheless developed a number of very talented poets and writers. In painting, the nature of the subject prevented the development of any recognisable distinctive features, though many village-scenes and incidents of peasant-life bear witness of similar aspirations. In architecture a curious style had been evolved, nicknamed in Hungarian "the suspender-style".

Similarly in the case of music, the nationalistic spirit was responsible for an immense productive activity. Operas and symphonic pieces on Hungarian subjects began to appear (Mosonyi, J. Major, Ed. Mihalovich, etc.), and numerous choral societies provided opportunities for settings of chauvinistic poetry. The music produced differed only in atmosphere, in "content", but not in technique, from general European musical practice; this music was evolved by amateur composers (magnates, squires, provincial officials, etc., of the land) who imitated the popular dance-tunes and pieces played by gipsies. A veritable flood of compositions of this kind appeared, and became immensely popular with the less discriminating elements of urban society.

The serious musicians also incorporated this material in their compositions, believing that these supposedly indigenous Hungarian elements would enable them to form a branch of the then fashionable Nationalistic trend akin to the corresponding tendencies of the other arts. Examples are to be found in the works of Schubert, Brahms, Joachim and Liszt.

This was the contemporary scene at the time of Bartók's debut as a composer. The general atmosphere naturally impressed him and, when he turned to the indigenous national idiom, he began to question its originality. This critical attitude ultimately compelled him to go to the source, *i.e.* to the Magyar peasant himself and trace out his manifestation of Magyar music. In the company of Zoltán Kodály he travelled far and wide in his native land equipped with an Edison phonograph and a metronome. Later he extended his field of exploration into the neighbouring countries and provinces, and even to North Africa. His latest tour took him, in the middle of the 30's, to Anatolia.

This cultural, social, and economic aspiration to complete independence which led Bartók to the "discovery" of his own people and so to his folk-music investigations, showed signs of another equally strong element: the influence of the West, of Paris. The name of the capital of France has been, and still is, for the Hungarian intellectual, the conception of clarity, logic, taste; in one word, of everything which distinguishes French thought, life and art. Those who knew the oppressive might of Teuton "Weltanschauung", who saw the danger—spiritual and cultural, no less than political—of an overdose of German influence, turned their eyes unhesitatingly towards the City of Light. Indeed, the clear-cut, logical, and balanced Latin culture of France has much in common with the original Magyar character. The pseudo-depth of sentimentally inclined "soulfulness", and the bombastic eloquence of mock-heroism are as far from the true Magyar type as they are from his French equivalent.

The most original painters, whose collective style was later appreciated as expressing something essentially Hungarian, all came from, or at least were under the influence of the Barbizon school. In literature this Francophile tendency was particularly conspicuous. All the young writers marvelled at the precision and ease of the French language as a vehicle for literary expression, and founded a periodical to cultivate this taste and to exchange ideas. It was significantly and briefly called *West*. This short title was also an eloquent manifesto. From this group came the greatest genius of Hungarian poetry: Andrew Ady. The adherents of this group were at first a minority, but their influence created one of the most fruitful epochs in Hungarian literature. They tried to cosmopolitanize their language as a means of poetic expression by imitating the essentially lyrical, scintillating style of Verlaine, Mallarmé, etc. (Kosztolányi, Tóth), or sought to make their expression more flexible and at the same time more substantial by assimilating the style of the French classics and the school of *La Pleiade* (Babits).

This dualism, this struggle between the two spiritual influences, *viz.* that of the more or less forgotten ethnic heritage of the past and the culture and technique of the contemporary western world, is clearly discernible in Bartók's first-period works. This dualism is also an essential feature of Bartók's

creative character struggling as it does in his first and second period to reach the poise and synthesis of the third, where he achieves an artistic fusion of a very high and rare order.

The number of folksongs collected by Bartók and his fellow-investigators exceeded 10,000. But Bartók did not stop there. A thorough scientific investigation and classification followed, certain parts of which were published.¹ In these publications he describes the method of collection and classification.

It is almost a commonplace nowadays to state that Bartók's style shows a fusion of folk-music characteristics and an individual mode of expression.

What are the characteristics of a folksong? Since harmony as a vertical conception is non-existent in this kind of music, its horizontal implications only can be considered. Generally, its characteristics may be classified under four headings:

(1) Harmonically: the prevalence of pentatonic, hexatonic, also modal (dorian, aeolian, etc.) scales; their possible intermixture; augmented seconds very seldom occur.

(2) Melodically: typical cadential turns of the above scales; always limited ambitus, i.e. avoidance of wide leaps (cf. Palestrina style), and rich ornamentation.

(3) Rhythmically: either a free rubato-structure, recitative-like, keeping to the length of the syllables (if any), and their application to the instrumental style; or symmetrical and asymmetrical pulsations of stiff, giusto rhythm; prevalent ostinato; and their mixture.

(4) Formally: either absence of any distinguishable formal design or systematic architectonic plan with phrase and sentence repeats at the distance of higher or lower fifth; interpolation of different material and recapitulation; binary and ternary forms.

These elements are all assimilated in Bartók's works, certain characteristics predominating in one creative period, others in subsequent ones.

The fact that Bartók never used actual folksongs in his compositions without clearly indicating his doing so is important, for it sharply dissociates him from the post-romantic and nationalistic composers and defines his whole attitude towards the problem. Indeed, his folksong arrangements and transcriptions, interspersed in the course of his creative career, created a distinct style of composition. In the 20's and 30's innumerable transcriptions appeared by various contemporary Hungarian composers where the peasant music was subjected to a comprehensive "modern" treatment. Among the legion of Bartók's relevant compositions the *Village Scenes*, based on Slovakian tunes, and the 20 Hungarian Folksongs for voice and piano deserve special mention; further, the popular Hungarian peasant songs (also for small orchestra) and the Roumanian folkdances (also for violin and piano), both originally for piano. The *Improvisations*, Op. 20, constitute a class of their own. Another group of compositions which belong to this category are works written for pedagogical purposes. *A gyermekeknek* and *Pro Deti* are transcriptions of Magyar and Slovak folksongs for children making their first attempt at the piano; they also serve as models for folksong arrangements. A piano-tutor employed in all Hungarian music-schools supplements these pieces. The 44 duets for two

¹ Bartók, Béla: *A magyar népdal*, Budapest, 1924; also in English, Béla Bartók: *Hungarian Folk Music*, Transl. M. D. Calvocoressi, O.U.P., 1931; Bartók Béla és Kodály Zoltán: *Népdalok* (Erdélyi magyarság). Népies irod. társ., Budapest, 1923.

violins contain exclusively folktune settings and the collection, *Microcosmos*, is the culmination of Bartók's activity in this domain.

It seems to be convenient, following Wilhelm von Lenz's method in dealing with Beethoven, to divide Bartók's artistic career and compositions into three different "styles". In Bartók's case, however, the periods cannot be explicitly separated and defined. There are frequently borderline cases and often a work shows attributes of previous or subsequent periods; the dominant characteristics in themselves and in relation to the stages of evolution are, on the whole, easily identifiable. His six string-quartets, which embody the essence of his creative thought, may also be divided between these three periods, consigning two of them to each.

His first period consists chiefly of compositions for piano, a number of orchestral works, a group of songs and choruses, and two string quartets. A few words must be said about Bartók's first works; these include mainly unpublished compositions—style exercises as they were² (see table at the end of Kodály's article, *R.M.*). A few of them, however, were published, such as his Op. 1, (*Rhapsody* for piano and orchestra), a work purely on Lisztian lines in design as well as in the manner of handling the solo instrument. The idea of writing a composition for personal purposes (Bartók was a brilliant pianist) is identical with both musicians. The orchestral works, starting with the notorious *Kossuth* symphony, in wholly nationalistic vein, which was performed in Manchester by the Hallé orchestra under Richter, have shed that student-exercise character already. The youthful fierceness of Bartók's outlook is well characterized in the story of that symphony. After the Budapest Philharmonic had accepted the work for performance, the brass section of the orchestra, consisting as it did of loyal Bohemian, Moravian and Swabian subjects of the Austrian Emperor, refused to play the work, the development section of which contained the distorted strains of the "Gotterhalte", a sacrilege for these worthy instrumentalists. After the press of the Hungarian capital voiced their outraged protest (not so much by virtue of their comprehension of the musical merits of the composition, but by force of ardent nationalistic sentiments) the work was finally performed; and Bartók appeared amidst tumultuous applause in national attire.

The first Suite, written in 1905, full of virile youthful energy, is distinguished from the many works of the same type by its brilliant and full orchestration and by its appealing, radiantly confident, thematic invention. The influence of R. Strauss is clearly felt here; Bartók himself confessed, in his autobiographical sketch, the deep impression made on him by the German composer. The second Suite is already more individual, especially in its melodic language and rhythmic structure. The orchestration, although it reduced the large volume of sound of the first Suite, is still somewhat heavy. Altogether it foreshadows great things to come. The *Deux Portraits*, Op. 5, written in 1907, shows Bartók on the threshold of freedom from German domination (Brahms, Strauss) which was of necessity inculcated by his training. (His teacher, Hans Koessler, was of Bavarian origin, a near-relative of Reger and

² "Béla Bartók" par Zoltán Kodály. *La Revue Musicale*, Vol. 2 (1921).

himself a pupil of Rheinberger). The first movement shows him a complete master of the current polyphonic technique. A beautifully proportioned sentence grows out of a phrase for solo violin. The characteristic motif (Ex. 1)



persists in Bartók's mind (see 10 easy pieces, "Ajánlás"), and the sentence contains in essence all of what was to follow. Here we already have the bi-tonality, or rather extended tonality, of later works (the melody starts in a mixture of D major and B minor, followed by a turn into E♭ major, the flattened supertonic), and the richly-woven polyphonic texture of the 6th string Quartet. The characteristic motif—which also seems to have occupied the thoughts of many contemporary composers (cf. Mahler's 3rd symphony, 1st movement, trumpet-motif)—serves as a basic idea for the following scherzo (see "a" of Ex. 1).

In this work we already find Bartók occupying himself with the problem pre-eminent in his subsequent evolution in the first period: that of the possibilities of harmonic expansion. Significantly, the last four bars of the work again epitomize his development (Ex. 2). The harmony of the penultimate

(II.) Presto (♩: 108)

bar might be explained by the idea of a telescoped dominant chord represented by its 3rd (C♯) and raised root and fifth (B♭ = A♯ and F = E♯) combined with the subdominant chord of root (G) and flattened 3rd (B♭).

The first period proper includes compositions ranging roughly from the *Bagatelles*, Op. 6, for piano, to the *Wonderful Mandarin*, Op. 19, or the *Improvisations*, Op. 20; in time lasting up to about 1920. It was the extension of the possibilities of harmonic and melodic expression which chiefly occupied his mind, and so the collective term "Harmonic Period" seems to be justified. The problems confronting him were uppermost in the minds of many contemporary musicians. But whereas in France composers went splitting the already dangerously unstable harmonic functions and progressions, indulging in deliberate, occasionally aimless lingering on chromatic ninths, *et seq.*, without the backbone of a coherent melodic invention or constructive rhythmic design, Bartók—although expanding his harmonic scheme to its farthest limit—was saved from total disintegration by the already strongly discernible folksong elements and his expressive melodic invention.

Debussy and his followers clearly reflect in their music the over-ripeness, the last brilliance preceding extinction, the decadence of a fundamentally

urbane culture. Appreciated by a minority whose artistic sensibility was developed by long practice and whose discriminating taste tended to exclude anything which savoured of *profanum vulgus*, this esoteric bloom was predestined to disappear.

Granted that, from the point of view of technique, it exerted an enormous influence the effects of which are to be felt to this day, the impressionist epoch had no roots in the community and admitted the manifestations of folk-art only as another exotic spice to its already too rich fare. Its music, like an Indian summer day, only reflected this last entrancing luminescence.

Bartók, more constructive by nature, was rescued from submersion by turning to the peasant music of his people. His creative powers, his imagination were, Antaeus-like, not only renewed, but even fortified by contact with mother earth. Also, conditions in Hungary were different from France. He found himself, unlike his colleagues in the West, in the midst of a resurgent youthful national consciousness, deliberately turning to its own ethnlcal resources.

His experiments on the harmonic scheme are manifold. They include: the substitution of two simultaneous tonal planes instead of the successive alteration of different centres (Ex. 3 and 4); the avoidance of cadential resolutions (Ex. 5); the simultaneous employment of functional note and unessential passing note (Ex. 6); representation of chords and/or passages by passing-note chords (Ex. 7); the typical dissonances of semitone intervals (Ex. 8); the inclusion of superimposed fourths within the harmonic architecture (Ex. 9).

14 Bagatelles, Op. 6. (I)
Molto sostenuto

Esquisses, Op. 9. (II.) (hinta palinta...)
Comodo

Suite, Op. 14. (IV)
Sostenuto (♩ = 120-130)

"Vier Orchesterstücke" Op. 12. (I. Preludio)
Moderato (♩ = 72)

Etudes, Op. 18. (III.)

The Wooden Prince, Op. 13
83 (E.H.) *string.*

(Bn. D. Bn.)

(Same work)
174 VI. *molto espr.*

Edwin v. d. Nüll painstakingly analyses these phenomena in relation to the piano-works in the minutest detail;³ he fails, however, to place the Bartók *oeuvre* in the picture of contemporary cultural tendencies. He deals with Bartók's evolution in an absolute, metaphysical way; as it were *in vacuo*, unrelated to similar tendencies in the output of other composers. The great influence of Debussy and his circle is hardly mentioned. Yet, parallel phenomena are only too numerous. Instances like these (Ex. 10, a, b), similar in conception, abound. The unison exposition, so dear to impressionists (Ex. 11, a, b). The sonority of widely-spaced chords, interspersed with passing-notes in place of harmony-notes (Ex. 12), the typical constituents of the French school, are no less frequent with Bartók than Bartókian, unessential "colouring" dissonances with Debussy and his followers (Ex. 13).

Ravel: Miroirs (Nº IV. Alborada del Gracioso)
Assez vif

10a *mf* sec les arpegges très serrés etc.

Bartók: Etudes (III)

10b *and* *p* etc.

Debussy: Hommage à Rameau
Lent et grave

11a (in 3/8) *pp* expressif et doucement soutenu etc.

Bartók: Quatre Nénies, Op. 8b (II)

11b (in 3/8) *p* semplice etc.

³ Edwin v. d. Nüll: *Béla Bartók. Ein Beitrag zur Morphologie der neuen Musik*, Halle, 1930.



Briefly, Bartók aimed at the extension of tonality and harmonic scheme, not, however, abandoning the idea of an all-pervading, coherent "latent" tonality. These passing- and changing-note structures serve to put the fundamental functions and tonality in greater relief. It might be termed a circumscription; a candid one instead of disguised, as in previous epochs. In fact, this tendency is the inevitable step in the evolution of harmonic conception; and it is significant that Bartók's detractors criticise him on purely subjective grounds ("unpalatable", "dissonant" music, etc.), but do not question his development in the above sense.



Perhaps nowhere is this more evident than in Bartók's magnum opus of this period: the one-act opera, *Prince Bluebeard's Castle*. This magnificent piece holds its place, aesthetically speaking, even against *Pelléas* or *Boris*. The luminous rainbow of Debussy's technique mingles with old Magyar folk-song elements, especially in the recitatives of the vocal parts. The influence of the French master is evident (Ex. 14) (cf. *La Cathédrale engloutie*). The closing bars might have been written by Claude of France himself (Ex. 15).

His group of songs on poems by Ady is the perfect interpretation of the poet's expressive and revolutionary vision, unfortunately not so well known as it deserves to be. The same obstacle proved a formidable barrier to all great

Magyar artists of universal significance—the curse of Hungarian talent as the saying goes, since the language has in its structure no relations to Western Europe. These poems are untranslatable. The allusions to the historic past and to the common experiences of the nation, the vivid and rich imagery expressed in unusual grammatic constructions, by words so unfamiliar and yet so old, lose their meaning in translation. Only music could save them for universal appreciation and this Bartók achieved in a sublime manner. The inception of these songs dates from a time when he was passing through a period of enforced solitariness, due to both the war and public apathy. He was forced to turn inwards. As a result, these pieces demonstrate a deeply-felt emotion and constitute a new approach to the problem of song-writing. The vision of the poet, the imagery and the atmosphere of the literary expression are re-created in musical language. Bartók employs here all his newly acquired expressive resources: extended harmonic scheme, preponderance of suggestive fourth-chords and their appoggiatura forms are all present (Ex. 16, a, b).



The first and second string quartets show Bartók in the most original and intimate vein of his first period. The spiritual relationship with Beethoven is obvious. The opening of the first Quartet of the former and that of the latter are almost exactly alike. The meditating theme, the fugal texture, the heavenly ascent of the second half of the sentence are all identical. As all the string quartets have already been excellently analysed by Mátyás Seiber,⁴ it is unnecessary to go into detail here.

A number of works constitute the transition to the second period. The violin sonatas have a double aspect. The first movement of the first Sonata carries the principle of harmonic extension to breaking-point; and the opening movement of the second Sonata is distinguished by its conscious imitation of the old peasant instrumental practice (abundance of ornaments, frequent

⁴Mátyás Seiber: *The String Quartets of Béla Bartók*. Boosey & Hawkes, London, 1945; also Gerald Abraham's article: "The Bartók of the Quartets". *Music and Letters*, Vol. XXVI, No. 4, London, October, 1945.

rubato style). On the other hand, the last movement shows the characteristics of his folk-music orientation in melodic invention and the characteristic asymmetrical accents and ostinato rhythms.

Indeed, the folksong element is already showing signs of infiltration in two other transitory works of this period, namely in the Suite, Op. 14, for piano, and in the *Allegro barbaro* for the same instrument. In the former, we find, side by side with the extended harmonic scheme ("neutral" C major-minor in the middle section of the first movement and in the last movement), and the curious, hovering tonality of the first movement oscillating between B \flat and E: the typical folk-dance rhythmic organization. In the latter the assimilation of folk-music is even more pronounced in the persistent F \sharp chord and the mixture of ecclesiastical modes, characteristic of a certain type of Magyar folksong. (In F \sharp : phrygian second G; lydian fourth B \sharp .)

The Wonderful Mandarin, Op. 19
Sempre vivace
Bn, D.B. Brass, Perc. Harp, Pf.
etc.

Via, Cello

Allegro barbaro
Tempo giusto (♩: 78-84)
etc.

The assimilation of essential folksong characteristics is increasingly evident. His collecting expeditions took place in the middle of the harmonic period, the results of which came to early fruition in the numerous folksong arrangements and transcriptions already mentioned.

The *Improvisations* deserve careful study, for they give an insight into Bartók's methods of construction, just as *Microcosmos* is to show the technique of contemporary procedure later. The study is made easier by the fact that the tunes used in the eight pieces are appended. Some of the pieces already foreshadow the revolutionary architectonic designs of the later Bartók; the last piece is particularly noteworthy for its curious resemblance as regards its formal structure to the virginalist composers of the Elizabethan age.

The various rhythmical patterns, the unrelenting force of hammering, percussive ostinato characterize his second, "rhythmic-polyphonic" style in which the *Wonderful Mandarin* is the first large-scale work. The "unessential" added seconds and semitones give an extraordinary force to the rhythm (Ex. 17): this technique is especially characteristic of his piano-writing. Such barbaric fury, coupled with an ostinato technique, reminds one of the long-forgotten past of humanity when this vital force strengthened the whole human race into one indivisible community (Ex. 18).

There are indications of this technique in the second violin Sonata (Ex. 19, a, b), but the most typical passages occur in the *Dance Suite* which has often been compared with *Le Sacre* (Ex. 20, a, b). These rhythms added to the robust and peculiarly Bartókian orchestration (the strings remain the backbone of the orchestra; other instruments are used to the limit of their capacity and range; the piano is employed as an integral orchestral instrument, adding a very individual colour to the score), the themes—although none of them verifiable folk-tunes—are permeated with their essence (Ex. 21).

2nd Sonata for Violin and Piano. (II movt.)

19a *Maestoso* *ff* *etc.*

19b *pp* *and* *pp sempre stacc.*

Dance Suite. (Piano Score by Bartók)

Comodo (♩ = 100)

20a *ff*

(II.)

Allegro molto (♩ = 156)

20b *f* *etc.*

(III.)

Allegro vivace (♩ = 140)

21 *etc.*

In the first piano Concerto, the outstandingly typical work of this period, the rhythm is the prime mover of the whole composition (Ex. 22). The "neutral" mode, achieved by simultaneous use of major and minor third and sixth, or their avoidance altogether, and the substitution of superimposed fourths and their inversions, gives a hard, metallic quality to the work. The whole Concerto is, moreover permeated with a sort of universality. The primitive force is expressed with an astounding vitality. To this end Bartók employs a technique based on Arab folk-music; the solo, "melody", instrument is often accompanied by percussion instruments alone, or a curious, very suggestive ostinato passage is interpolated, a phrase of some few notes is constantly repeated, thereby creating a sense of timelessness.

These rhythmic structures, expressed in terms of the orchestra or the piano, have yet another more organic role to play. In the Sonata for piano a fresh group of musical material, a new idea, is invariably introduced by these percussive ostinatos, and thereby constitutes a "form-generating" element.

1st Piano Concerto (1. movt.)
Allegro (♩ = 110)
(in E-flat)

22

Piano

Orch.

In the piano-pieces *Out Doors*, along with the percussive elements another technique occupies Bartók's mind, a technique which is essentially a development of his rhythmic, "unessential" seconds. This technique may conveniently be called sublimated impressionism; the haunting spectre of Debussy appearing in these evocative, mysterious passages (Ex. 23). Similar passages are also to be found in the second movement of the second piano Concerto, in the fourth string Quartet, and also in the *Music for strings, percussion and celesta*.

"Out Doors" (IV. The night's music)

23

Sonata for Piano (1st movt.)

24

In the *Nine small piano pieces* Bartók's harmonic idiom is applied to a polyphonic technique. They also inaugurate the guiding principles of the third period—the preponderantly contrapuntal idiom and the compact clearly distinguishable designs, strict imitative writing closely approaching canonic texture and the archaic cadential turn (see "Four dialogues" and especially "Menuetto" of the collection).

His contrapuntal technique shows an organic evolution. In his harmonic period we discern works where the prevalence of the polyphonic texture has been predetermined by their medium (see string quartets); here counterpoint generally keeps its traditional secondary role. A change was brought about in his later works—those of the Rhythmic Period—partly by the influences of the current "Neue Sachlichkeit", "Back to Bach", and "linear polyphony"

tendencies (Bartók was always receptive towards contemporary spiritual and artistic ideas) and partly by his own preoccupation with the keyboard music of the seventeenth and eighteenth centuries. Again, as in his earlier harmonic period, he saw a new means of enlarging the range of musical expression and assimilated the strict polyphonic technique he found in those works (see his editions of Dom. Scarlatti, Michelangelo Rossi, Frescobaldi, Zipoli, della Ciaja, etc.).

He applied this technique to his enlarged harmonic idiom, *i.e.* to bitonality, "neutro"-tonality, etc. The consistent employment of this linear technique resulted in a texture distinguished by its clear-cut strains, a certain vigour and crispness of sound, often giving the impression of harshness. It becomes free, vigorous, and yet elastic; the previous old concept of counterpoint as circumscription of the harmonic function is abandoned and the real essence and meaning of *contrapunctus* is reconstituted (Ex. 24). This kind of "liberated" counterpoint of necessity disregards harmonic progress and creates a feeling of aggressiveness: yet it always keeps its functional gravitation and has a co-ordinate, not subordinate, part in the structure. It is handled with individuality, firmness and intense creative will, often recalling Beethoven.

In his last "Synthesis" period this aggressiveness, this counterpoint *per se*, develops into a less uncompromising idiom. Concurrently with his striving for utmost coherence, the counterpoint—and generally his polyphony—become more a means to an end, a component of a formal structure of strict proportions, *i.e.* respond to the criterion of classical art.

Every little phrase of a sentence, every little motif of a theme is immediately integrated in the main stream of his music. Inversions, retrograde imitations abound; often a musical idea is made up of one characteristic motif and its inversions, etc.; in fact, there is a significant correspondence between this technique of Bartók and that of the great Netherland School of the fifteenth and sixteenth centuries.

The line of evolution is clear: the first—harmonic—period gave way to a rhythmic style where the sharpness of the extended tonality was harnessed to serve the rhythmic and metric accents, characteristics of this period; similarly, the decorative, "free" counterpoint was supplanted by a style where formal symmetry was maintained by subordination of contrapuntal, polyphonic virtuosity: the girder of counterpoint carries the stately edifice of the *Music for strings, percussion and celesta*, the violin Concerto, and the Concerto for Orchestra.

The two rhapsodies for violin and piano (or orchestra), written in 1928, in style entirely according to the practice of the Magyar, Slovak, and Roumanian peasant—the "lassu" of both contributing the Magyar element; the "friss" of the first being of Slovakian type, whilst that of the second Roumanian in character—are preliminary studies in instrumental technique for the violin Concerto.

The two string quartets of this period, the third and fourth, both show the uncompromising seriousness and highly original conception of Bartók's ideas. Here we find the technique of small intervals, in both horizontal and vertical

application—which is a logical precipitation of percussive style expressed in the medium of the string quartet. His contrapuntal technique is also prevalent and forms a central feature of his third period; preoccupation with architectonic design is already in the foreground.

This second period may be said to be closed by the *Cantata profana* for tenor and baritone solo, mixed chorus and orchestra, of an epic character. This cantata, like nearly all of Bartók's works for voices, is of extreme difficulty, both for soloists and chorus, though its beauty and virile rhythmic effects



would justify more frequent performance. Elements of old Magyar "rubato-style" folksong, its long ornamented phrases (Ex. 25) and strong, Bartókian rhythmic patterns of superimposed fourths in asymmetrical groups, constitute its material (Ex. 26). Based on an ancient Hungarian symbolic legend, it summarizes Bartók's relation to Magyar folk-music.



The predominating elements of this period seem to be a strongly percussive, rhythmic scheme with asymmetrically stressed accents, produced by chords consisting of semitone and whole-tone changing-notes; the latter being added to the fundamental "harmonic" notes or chords. This technique is essentially a further and logical step from the aggregation and substitution of "tonal" chords by colouring unessential tones significant of his first, harmonic, period:—though the underlying idea is a different one. Here, it is a manifestation of a rhythmic, constructive conception; in his first period it was a harmonic, "destructive" tendency.

Reference has already been made to the principal characteristics of the third period: the preoccupation with design and unifying plan, the prevalence, almost exclusiveness of strict polyphonic writing of highly individual quality. Moreover, this period, the "Synthesis" period, is significant as showing the general constructive tendency of a New Age in human thought and its expression in Bartók's creation. Unfortunately, Bartók died just at the time when this artistic synthesis, the complete fusion of new and old, embodied in a meticulously clear formal design of rigorously symmetrical proportions, could have found its most consummate expression.

The sequence of works belonging to this period may be said to start with the second piano Concerto, and include, besides the fifth and sixth string quartets, the *Microcosmos* collection, the Sonata for two pianos and percussion, *Music for strings, percussion and celesta*, *Contrasts*, *Divertimento*, the violin Concerto, Sonata for violin, and the Concerto for Orchestra.

What emerges most strongly from this group of works is the consistent striving for unity which manifests itself in a variety of ways. The early method of material economy gives place to a limited number of ideas, employed in all possible combinations: variations, inversions, *i.e.* in a homogeneous symphonic and contrapuntal technique.



The opening theme of the second piano Concerto, for instance (Ex. 27, a, b) not only permeates the entire movement, generating as it were all the subsidiary material, but achieves a strict unity in the interesting and typical Bartókian recapitulation. The themes are inverted, both as to sequence of



notes and succession of entry (Ex. 27, c, d). This inverted recapitulation produces a feeling of balance which contrasts favourably with the classical and post-classical procedure. In the latter, balance is reached as a kind of relaxation, after the preliminary expectation of the exposition and the heightened suspense of development. Bartók offers no relaxation: the balance is achieved by equalizing the atmosphere of both exposition and recapitulation. He never writes an exact recapitulation; the general impression may be preserved but its significance receives a different interpretation.



Unity may also be preserved by the old "*idée fixe*" device, the *cheval-de-bataille* of the later romantics. By slight alteration Bartók presents a new aspect of this conception: the last movement of the second piano Concerto contains this trumpet motif (Ex. 28) which is obviously a variation of the

corresponding phrase in the first movement, agreeing even to the point of canonic treatment. Instances of this monothematic technique are already apparent in the fourth string Quartet, where the "germ-motif"—to use M. Seiber's happy expression—generates, and is diffused through the whole work. This motif, not only as a recurring theme, but also embodying in essence the entire problem and atmosphere of the work holds the composition together.

A new element, very significant of Bartók, and of the constructive tendency of the contemporary spirit in general, is the emergence of a polyphonic technique based on transformed tonal relationships. The tonic-dominant relationship as harmonic superstructure of fugal, *i.e.* contrapuntal texture gives place to symmetrically arranged, equidistant exposition of the single strains (see *Music for strings, percussion and celesta*). Also, the entries may be spaced an augmented fourth apart; a straight evolution from the chord-structure of super-imposed fourths as a vertical conception in his first period to the present, horizontal thinking.

This strict duality, this division of almost mathematical exactitude has clearly a symbolic meaning. The human experience of Evil on the one hand and a craving for Good on the other, the duality of a wretched physical existence and a striving for idealized, balanced spiritual life; the realization of the two diametrically opposite qualities, which partly explain the convulsions of the present age, are integrated—even with an attempt at solution—in the latest works of Bartók.

The rigid symmetry of tonal relationship in the five movements of the fourth string Quartet already indicate this process: C in the first and fifth; the equidistant E and A \flat in the second and fourth respectively; and the central D



of the third could be illustrated thus: (Graph-Ex. 29); a sine curve, a symbolic manifestation of this dualism.

At the same time a simplification and clarification of harmonic and rhythmic idiom, and a sublimation of texture are to be found in these compositions. The eloquent profundity and poignant directness of the sixth string Quartet speak of a soul which has reached the utmost height of human experience.

The symmetry as a unifying principle is particularly admirable in the *Music for strings, percussion and celesta*, one of the masterpieces of this period. The tonal relationship is again a "sine-curve" pattern, though the central movement is missing: the work consists of four movements only. The first and fourth movements are in A; the second in C, a minor third higher; the third in F \sharp , a minor third lower. Also, within the movements, unity is created by the transfigured "motto"-theme of the first movement (Ex. 30, a, b, c, d). The first movement shows particularly clearly the duality and strict symmetry already mentioned. Beginning in A, a climax is reached exactly half-way through, with the reiterated E \flat s of the violins (1 bar after 55 in the min. score), the entries following in inversion both as to order and interval. The

last three bars are particularly noteworthy, epitomizing, as they do, the spirit of the entire work (Ex. 31).

The viola motif in the third movement establishes a spiritual link between the fourth string Quartet and the Concerto for Orchestra (Ex. 32).

Music for Strings, Percussion and Celesta (1st movt.)
Andante tranquillo (ca. 116-112)

Viola con sord.
30a *pp*

30b *pp* con sord

(2nd movt.)
Vc. 31a

30c Celesta
25 *mf espr.*

(3rd movt.)
30d *f, molto espr.*

etc.

It now remains to consider the two last-published large-scale works: the violin Concerto and the Concerto for Orchestra. In both works—as also in the *Divertimento for Strings*, full of spontaneous melody and inspired serenity—unity is created not so much by symmetrical formal outline as by similarity of mood.

31 *poco rall.*

32 (3rd movt.)
Via. *p*

etc.

In the violin Concerto and likewise in the *Divertimento* it is the inner affinity of the well-defined themes of the first and last movements which constitutes the constructive force.

The subjects are variations of folksong-type—not actual folksongs. In the violin Concerto the theme of the first subject is of folksong character, and that of the last movement has folkdance features. The relationship of the first and last movements on the one hand, and the variation-theme of the

second movement on the other, is less apparent. We notice, by closer inspection, the identity: the delicate balance of the phrases and the predominant role of the interval of the fourth.

In the Concerto for Orchestra the formal design returns to that of the fourth and fifth string quartets. The work is in five movements which may be paired off as to their atmosphere. The *Introduzione* and the *Finale* are distinguished by their unmistakable directness; the second and the fourth present folkish dance and song-tunes of Hungarian and Eastern origin; while in the central movement the compassionate emotion and deeply-felt anguish of Bartók's soul reveal themselves. However much one is disinclined to associate "stories" with music, one cannot help feeling that his despair at the agony of his people, at the martyrdom of mankind, finds penetrating expression in this Magyar rubato accompanied by the *hocquetus* of the trumpet (Ex. 33)



and simple yet particularly telling harmonies. The slow opening of the *Introduzione* contains passages which are amplified in this elegy. The phrase emerges as if from the dark recesses of memory, carried on the crest of rising fourths in the strings (see the trumpet-motif and string figure of the *Andante* of the first movement). Yet another phrase makes its appearance in the elegy, a phrase reminiscent of ancient Magyar laments (Ex. 34) first on the



viola and then enlarged in the full orchestra; a last passionate outburst, and then the mysterious atmosphere of the opening of the movement returns. (Note the interesting major-minor of these passages, the string-pedal and the wood-wind figure—a technique well-known from the harmonic period). The movement closes quietly; a ray of hope (Ex. 35) offers consolation.



The work is of extreme straightforwardness and simplicity. The harmonic scheme even includes diatonic chords, triads, etc.—to pacify his critics, no doubt. The contrapuntal texture sounds as a whole less uncompromising and the orchestration is clear and transparent.

It now remains to compare Bartók with two other figures of fundamental importance: Schönberg and Stravinsky.

The inner decomposition of the classical-romantic harmonic system, reaching its apogee in *Tristan* and driven to its last consequences by Schönberg himself, has become increasingly clear to the Viennese composer. To go any further on this path seemed both pointless and impossible. In any case the first Great War put a forceful end to that hypertrophied age. Schönberg, therefore, decided on a clean break with the past and instituted an organization later to be known as the twelve-tone system of composition. Thus, systematically following a theoretically conceived technique and renouncing the consideration of folk-music, Schönberg's idiom, an *a-priori* music, so clearly showing the influence of his intellectual environment, appears to be sometimes more attractive on paper than in actual performance. Bartók approached the style of the Austrian only in some of his harmonic-period works, where the expressiveness of melodic line occupies his mind (see passages in the *Wonderful Mandarin*; Op. 16 songs). But whereas Schönberg persisted in applying his abstract constructional ideas, with Bartók it was merely a passing phase. The power of folk-music saved him from the pitfalls into which the young Austrian school was led. A technical point: the typically Schönbergian, widely-spaced intervals are entirely absent from Bartók's mature works.

With regard to Stravinsky the case is different. Bartók himself confessed his admiration for the Russian master, and the similarities in their respective output are more marked than in the case of Schönberg. It was principally the amazing technical ingenuity, the sheer virtuosity of Stravinsky which attracted Bartók.

Nevertheless, there is a fundamental difference. Stravinsky has always been a seeker of new ideas, but an inconsistent one. His changes of style are almost proverbial. He creates the impression of an immensely cultured, amazingly skilled, yet completely disillusioned playboy of the Western world. He soon gets to the root of every idea, masters it and then is simply no longer interested. After *Le Sacre* and *Les Noces* a further evolution in this direction was reasonably expected, but something completely different appeared. His cosmopolitanism is diametrically opposite to Bartók's universalism. Their employment of folk-music material shows this antithesis very clearly. With Stravinsky the process becomes mechanical, devoid of any inner conviction; whereas with Bartók the influence of folk-idiom is not only permanently remote from fashion, but decisively establishes the entire evolution of Bartók's figure as an individual composer. The spirit of folk-music is ubiquitous, and coupled with the forceful personality of Bartók creates a highly personal and at the same time virile, healthy musical language.

The characteristic which strikes us at our first acquaintance with Bartók's music is its extraordinarily strong and flexible rhythmic impulse. This driving power gives his compositions a certain freshness, vitality, and its architectonic organization keeps our interest sustained. A certain evolution is clearly discernible in respect of the rhythmic element in his works. The asymmetric accents within the usual even and uneven schemes which tend to disrupt the metric scheme, give place in his later works to the substitution of the conventional rhythmic basis by a highly complex pattern based on the folk-

music of South-Eastern Europe, such as the Bulgarian rhythms in *Microcosmos* which influence the rhythmic evolution from the outside.

The impression of rhythm as the principal characteristic soon gives place to the appreciation of Bartók's true physiognomy, his fundamentally melodic nature. The easy flow and richness are, perhaps, not so conspicuous as the flexibility, conciseness and appropriateness of his invention. The organic development, the *life* of his melodic ideas, the moulding and iron-willed casting of his musical sentences in their most expressive form, the abundant fertility and at the same time economic restraint are the qualities which mark him among his contemporaries. He is never satisfied to let his ideas stand as first conceived. The growth and transfiguration of his thoughts are easily observed within the course of one particular work or movement, but the phenomenon



of a conception or a conglomeration of ideas occupying his mind even when a work is finished, is more complicated. He never leaves an idea until its harmonic and contrapuntal possibilities are completely exhausted. Even then, the thought persists in the background of his mind and reappears in subsequent compositions.

This unconscious remembrance is a very interesting trait in Bartók's personality; a curious manifestation of memory, the essential trait of genius. Reference has often been made to the similarity of the opening theme in *Contrasts* and the idea in the march of the sixth string Quartet. A further and yet more symptomatic example is the motto theme of the same work and the first subject of *Music for strings, percussion and celesta*. Here the likeness is even more significant and fundamental. In both works it is given to the viola; in both it serves as the fundamental and unifying idea of the movement; in both the contrapuntal (fugal) treatment is conspicuous.

Even more amazing is the occurrence of these relationships between works of widely different periods. Passages in *Contrasts* and the violin Sonatas (Exs. 36, a, b) and the astonishing relationship of ideas in Sonata for two pianos and percussion on the one hand, and the *Wonderful Mandarin* and *Allegro barbaro* on the other (Exs. 37, a, b, 18, 38), at a distance of twenty years.

Another significant characteristic is a sublimated form of the struggle for survival: the competitive instinct. This feature is evident in all stages of Bartók's career. When competing for the Rubinstein prize in Paris with his "Rhapsody for piano and orchestra", he wanted to shine in the rôle of Liszt.

The work bristles with difficulties and there are but few pianists who would now undertake its performance. A similar urge might have stimulated him to the composition of the Rhapsodies for violin. In his first string Quartet he took up the challenge of the transcendentalism of Beethoven as revealed in the latter's C# minor Quartet. The *Sacre* of Stravinsky served as a stimulus to the *Dance Suite*; even as late as 1938 the fighting spirit is undiminished: witness the passage in the violin Concerto where he turned his hand to twelve-tone composition.⁵

The Wonderful Mandarin, Op. 19
W.W. & Piano

37a

Tone. (Strings omitted)

Sonata for 2 Pianos and Perc.
Più tranquillo
105

37b

poco a poco string.

Sonata for 2 Pianos and Perc.
Allegro molto (d.: 132)

38

cp. with ex. 18
"Allegro barbaro" and

etc.

We have pursued an artistic career, the development of a creative evolution. We have observed the various tendencies of contemporary musical expression assembled in Bartók's style; his mastering of the artistic possibilities of that transitional period which witnessed his beginnings; the regeneration, by assimilation of the ancient folk-music of his native land, not only of his individual musical language but also that of a whole generation. His undeviating course on an unmapped path, his relentless will-power in achieving a constructive, individual utterance made him one of the foremost figures of this century's music.

His stature is of Palestrinian grandeur: both Palestrina and Bartók summarized the diverse threads of musical styles, idioms and techniques of their time and thereby accomplished a mode of expression at once personal and universal; both developed a simplicity and transcendence as their careers drew to a close; and both have exercised and will exert a considerable influence on future generations of musicians.

[Thanks are due to Messrs. Boosey & Hawkes, Ltd., for the loan of scores which have been consulted during the compilation of this article.]

⁵ Julian Herbage: "Bartók's Violin Concerto". THE MUSIC REVIEW, Vol. VI, May, 1945.

Edward J. Dent

BIBLIOGRAPHY

BY

LAWRENCE HAWARD

THE following bibliography of Dent's output from his undergraduate days to the present time, though as full as it could reasonably be made to-day, does not claim to be complete.

Access to certain publications, both British and foreign, has, for various reasons, not always proved possible; some records have not survived the impact of two European wars; and human memory is, alas, not infallible. I have been fortunate throughout in having the advice and assistance of the only begetter of these extensive and multifarious contributions to musical history and thought; without his help the bibliography could not indeed have been compiled. But even so there may be gaps in the long sequence. On more than one occasion I astonished him by reminding him of something he had completely forgotten, and equally he surprised me by showing me articles which I did not know existed.

So that, though we conscientiously pursued our search in many waters, it is fairly certain that some fish have eluded the net. Others have been deliberately excluded. For it was inevitable that anyone who had found time, as he fortunately did, for regular journalism in the intervals of heavier labours should sometimes have had to write what was only of local and ephemeral interest. The titles of the articles, covering an immense variety of topics, which Dent contributed to the weekly, monthly and quarterly reviews have therefore been given; to have mentioned every brief concert notice as well would have strained patience all round and been an example of the kind of bibliographical pedantry in which neither of us saw fit to indulge.

Where several alternatives were possible, the plan adopted of classifying the material by its nature and according to the type of publication in which it made its appearance will, I hope, be found convenient. The order of the entries in each section is chronological, the date of the periodicals being reckoned as that of the first number cited. It was thought worth while to indicate the pages covered by the articles, whether in books, programmes, or periodicals, as providing some notion of their scale; the only exception being in the case of those which appeared in the weekly journals, where the measure of a critical essay is almost invariably that of the page. After some hesitation it was decided to include works still in MS., as some of these (especially the musical compositions and arrangements, practically all of which have been performed in public) would be likely to prove a source of interest and even of surprise to the composer's many friends.

It only remains for me to thank all those who have kindly helped me in my congenial task, and to say that any *addenda* or *corrigenda* will be welcomed.

ORDER OF ARRANGEMENT

I. BOOKS AND PAMPHLETS. II. TRANSLATIONS OF OPERA LIBRETTOS. III. TRANSLATIONS OF VARIOUS TEXTS. IV. CHAPTERS IN COMPOSITE BOOKS. V. PREFACES, INTRODUCTIONS, AND REVISIONS IN BOOKS BY OTHER AUTHORS. VI. ARTICLES IN DICTIONARIES. VII. ARTICLES IN ANNUAL AND SEMI-ANNUAL PUBLICATIONS. VIII. ARTICLES IN QUARTERLY PERIODICALS. IX. ARTICLES IN MONTHLY PERIODICALS. X. ARTICLES IN FORTNIGHTLY PERIODICALS. XI. ARTICLES IN WEEKLY PERIODICALS. XII. ARTICLES IN DAILY PAPERS. XIII. PROGRAMME NOTES. XIV. ORIGINAL COMPOSITIONS. XV. EDITIONS OF WORKS BY OTHER COMPOSERS.

I

BOOKS AND PAMPHLETS

- 1 *Alessandro Scarlatti*. xi, 236 pp., frontispiece and numerous musical examples in the text. 8vo. London: Edward Arnold. 1905.
This is the dissertation sent in with "Hellas" (see no. 182), for which Dent was awarded a Fellowship at King's College, Cambridge, in 1901, enlarged and entirely recast.
- 2 *Mozart's opera The Magic Flute: its history and interpretation*. vi, 93 pp., paper covers. 8vo. Cambridge: W. Heffer & Sons. 1911.
This pamphlet was considerably revised and incorporated in chapters 12-15 of *Mozart's operas, a critical study*, 1913. (See no. 3.)
- 3 *Mozart's operas: a critical study*. xv, 432 pp., frontispiece, 8 plates and numerous musical examples in the text. 8vo. London: Chatto & Windus. 1913.
- 4 A new and revised edition is in the press.
- 5 A German translation by Dr. Anton Mayer was published by Erich Reiss Verlag. Berlin, 1923.
- 6 *Musical illustrations of history and literature: lecture recitals for schools and colleges by Mr. Edward Dent and Miss Gladys Moger*. 8vo. 10 pp. Privately printed. Cambridge University Press. 1918.
A prefatory note on "Music and education" is followed by a synopsis of 30 lectures grouped under the headings: "Music and literature", "Music of the English drama", "Music in English social life", "French music and literature", "Music in German history and literature", "Italian music and literature".
- 7 *Terpander: or music and the future* ("Today and tomorrow" series). 95 pp. 8vo. London: Kegan Paul, Trench, Trübner & Co. n.d. [1926].
- 8 An American edition, iv, 125 pp., 8vo, was published by E. P. Dutton & Co., New York, 1927.
- 9 *Foundations of English opera: a study of musical drama in England during the 17th century*. xi, 242 pp., numerous musical examples in the text. 8vo. Cambridge University Press. 1928.
- 10 *Ferruccio Busoni: a biography*. xv, 368 pp., frontispiece and 25 plates. 8vo. London: Oxford University Press. 1933.
- 11 *Handel* ("Great lives" series). 142 pp. 8vo. London: Duckworth. 1934.
- 12 *Händel in England*. Gedächtnis-Rede anlässlich der 250 Geburtstagsfeier in Halle am 24 Februar, 1925. (Hallische Universitätsreden no. 68.) Paper covers. 17 pp. 8vo. Max Niemeyer, Halle. 1936.
- 13 *Opera*. (Pelican special series.) 192 pp., 16 plates and 18 decorations in the text, paper covers. 8vo. Harmondsworth: Penguin Books, Ltd. 1940.

- 14 Another edition, stated on p. 2 to be a reprint but really a new edition, with slightly abbreviated text and an Index. 182 pp., 16 plates and 16 decorations in the text, paper covers. 8vo. Harmondsworth: Penguin Books, Ltd. 1942.
- 15 *Notes on fugue for beginners*. Published anonymously. 47 pp., paper covers. 8vo. Privately printed. Cambridge University Press. 1941.
- 16 *A theatre for everybody: the story of the Old Vic and Sadler's Wells*. 152 pp., 19 plates and numerous illustrations in the text. 8vo. London: T. V. Boardman & Co. 1945.
- 17 A second edition, with a 4 pp. Postscript and an Index, is in the press.

II

TRANSLATIONS OF OPERA LIBRETTOS

- 18 *The Magic Flute*. Music by Mozart, text by Giesecke and Schikaneder. Interleaved edition, printed for private circulation only. 40 pp., paper covers. 8vo. Cambridge [W. Heffer & Sons]. 1911.
- 19 Another edition, with the translation preceded by an "Argument", a list of characters and a quotation from *Everyman*. iv, 59 pp., paper covers. 8vo. Cambridge: W. Heffer & Sons. 1911.
- 20 Another edition, described on title page and cover as the second, with four slight verbal revisions, with a passage from Plutarch substituted for one from Goethe, printed between Acts 1 and 2, and with an Introduction, containing four sections (Life of Mozart, The Magic Flute, Plot of the opera, The hidden meaning of the story), to replace the Argument of the 1911 edition. xii, 59 pp., paper covers. 8vo. Cambridge: W. Heffer & Sons. 1913.
- 21 Another edition, described on title page and cover as the fourth, specially revised, but not by Dent. xii, 52 pp., paper covers. 8vo. Cambridge: W. Heffer & Sons. 1914.
- 22 Another edition. xvi, 49 pp., paper covers. 8vo. Oxford University Press. 1937. In this and the other translations of opera librettos which were published by the Oxford University Press, the English version is preceded by (1) a Preface on operas, librettos, and the nature of operatic translations, which is reprinted in each volume, (2) an Introduction dealing with the history and story of the particular opera, (3) a list of characters in the opera, and (4) a note on first performances.
- 23 *Das Liebesverbot* ("The ban on love"). Music and text by Wagner. The translation was printed in the vocal score only and was not issued separately; a French version also accompanied the German text. iv, 594 pp. 8vo. Leipzig: Breitkopf & Härtel. 1922.
- 24 *The Marriage of Figaro*. Music by Mozart, text adapted from the French of Beaumarchais by Lorenzo da Ponte. xiii, 96 pp., paper covers. 8vo. Oxford University Press. 1937. In addition to the Preface and Introduction, there is an Appendix (pp. 68-96) containing a complete translation of the recitatives.
- 25 *Doctor Faust*. Music and text by Busoni. 40 pp., including, besides the translation of the libretto, an Introduction and a translation of Busoni's Epilogue to the opera. (The translation of the Epilogue was reprinted in THE MUSIC REVIEW, Nov. 1945: see no. 109.) Paper covers. 8vo. Published in the programme of the B.B.C. concert in Queen's Hall, 17 March, 1937.

- 26 *Don Giovanni*. Music by Mozart, text by Lorenzo da Ponte. xix, 72 pp., paper covers. 8vo. Oxford University Press. 1938.
- 27 *Fidelio*. Music by Beethoven, text adapted from the French of Bouilly by Sonnleithner and Treitschke. xvi, 37 pp., paper covers. 8vo. Oxford University Press. 1938.
- 28 *Il Trovatore*. Music by Verdi, text by Cammarano. xiv, 48 pp., paper covers. 8vo. Oxford University Press. 1939.
- 29 *Rigoletto*. Music by Verdi, text by Piave. xviii, 45 pp., paper covers. 8vo. Oxford University Press. 1939.
- 30 *The Barber of Seville*. Music by Rossini, text adapted from the French of Beaumarchais by Sterbini. xviii, 59 pp., paper covers. 8vo. Oxford University Press. 1940.
- 31 *Orpheus*. Music by Gluck, text by Calzabigi, adapted for the French revised version by Moline. xxxviii, 21 pp., paper covers. 8vo. Oxford University Press. 1941.
- 32 *Martha*. Music by Flotow, text by "Friedrich" (i.e. Riess). xviii, 67 pp., paper covers. 8vo. Oxford University Press. 1941.
- 33 *Fra Diavolo*. Music by Auber, text by Scribe. xvi, 63 pp., paper covers. 8vo. Oxford University Press. 1944.
- 34 *La Traviata*. Music by Verdi, text based on the French of Dumas fils by Piave. xviii, 46 pp., paper covers. 8vo. Oxford University Press. 1944.
- 35 *I quattro Rusteghi* ("The school for fathers"). Music by Wolf-Ferrari, text based on Goldoni. xii, 66 pp., paper covers. 8vo. Josef Weinberger. 1946.
This has the same *format* and arrangement as the O.U.P. translations.

In the press

- 36 *Eugene Onegin*. Music by Tchaikovsky, text based on Pushkin.
- 37 *Don Pasquale*. Music and text by Donizetti.

In preparation

- 38 *Der Freischütz*. Music by Weber, text by Friedrich Kind.

In MS.

- 39 *The Trojans*. Music by Berlioz, text by Berlioz, based on Virgil.
- 40 *Benvenuto Cellini*. Music by Berlioz, text by Wailly and Barbier.
- 41 *Arlecchino*. Music and text by Busoni.

III

TRANSLATIONS OF VARIOUS TEXTS

- 42 Final scene of *Fidelio*. Music by Beethoven, words by Sonnleithner and Treitschke. 35 pp. 8vo. Leipzig: Breitkopf & Härtel. 1910.
- 43 *The sleeping princess*. Song, music and words by Borodin. Translated for Clive Carey and published in the programmes of the concert of the Balliol College Musical Society, 8 March, 1914, and of the Blackburn chamber concerts, 12 March, 1914.
- 44 *See the garden that is thine*. Song, music by Rimsky-Korsakov, op. 41, no. 4, words by Maikov. Translated for Clive Carey and published in the programmes of the Balliol College Musical Society, 8 March, 1914, and of the Blackburn chamber concerts, 12 March, 1914.

- 45 Four songs. Music by Moussorgsky, words by Golenishtchev-Kutuzov. *Sans soleil*, nos. 3 and 4; *Chants et danses de la mort*, nos. 1 and 5. Translated for Clive Carey and published in an article, "A Russian pessimist." *Cambridge Magazine*, 26 Oct., 1918. (See no. 132.)
- 46 *Requiem Mass*. Music by Mozart. Oxford University Press. 1925. (See no. 196.)
- 47 *Christmas Cantata*. Music by Alessandro Scarlatti, words by Cardinal Antonio Ottaboni. Oxford University Press. 1925. (See no. 203.)
- 48 Song cycle *Le stagioni Italiane*. Music by Malipiero. "Lauda per un morto" (words by Brunetto Latini); "Canto della neve" (autore ignoto); "Capriccio" (words by Francesco de Lemene); "Ditirambo iii da *Le Laudi*" (words by Gabriele d'Annunzio). Published in the programme of the 3rd festival of the International Society for Contemporary Music, Venice, 1925.
- 49 Four arias. Music by Domenico Scarlatti, edited by Ludwig Labell. *Sono amante*, pp. 2-8; *Tuo mi chiami*, pp. 1-6; *Dire non voglio*, pp. 1-8; *Vorresti sì vorresti*, pp. 1-6. 8vo. Oxford University Press. 1927.
- 50 *Choral Fantasia*. Music by Beethoven, words by Kaffner. Published in Dent's article on the Choral Fantasia in *Music and Letters*, Vol. VIII, pp. 111-121, April, 1927. (See no. 107.)
- 51 *Psalmus Hungaricus*. Music by Zoltán Kodály, words adapted from Psalm lv. 33 pp. 4to. London: Universal Edition. 1928.
- 52 *Il Servitore di due Padroni* ("The servant of two masters"). By Carlo Goldoni. xvi, 125 pp. 8vo. Cambridge University Press. 1928.
This translation was made for the production in June, 1928, by the A.D.C. The Introduction includes a note on "Carlo Goldoni and the Comedy of Masks" (first printed in *The Cambridge Review*, 1 June, 1928, and reprinted in the programme of the performance in August, 1936, at the Arts Theatre, Cambridge; see nos. 131, 150); a list of the music by Leo Galuppi, Alessandro Galuppi and others arranged and edited by Dent for performance in the theatre (see no. 210); and a verse translation of four old Venetian songs introduced during the play.
- 53 *Song of the wolves*. Music by Ferenz Szabo, words by Sandor Petöf. Published in the programme of the 9th festival of the International Society for Contemporary Music. London and Oxford. 1931.
- 54 *Jézus és a Kufárok* ("Jesus and the traders"). Music by Zoltán Kodály, words adapted from scripture. 11 pp. 8vo. London: Universal Edition. 1939.

IV

CHAPTERS IN COMPOSITE BOOKS

- 55 "A Jesuit at the opera in 1680." Pp. 381-393 of *Riemann Festschrift: gesammelte Studien*. Leipzig. 1909.
- 56 "The land of music." Pp. 122-130 of *The Book of Italy*, ed. Raffaello Piccoli. London. 1916. (See also no. 193.)
- 57 "Music." Ch. XI, pp. 632-655 of *Modern France: a companion to French studies*, ed. Arthur Tilley. Cambridge University Press. 1922.
- 58 "Henry Purcell and his opera *Dido and Æneas*." Pp. 74-80 of *Festbericht: Beethoven-Zentenarfeier*. Vienna. 1927.
- 59 "Melody" and "Harmony". Pp. 7-18 and 19-26 of *The divisions of music*, ed. Basil Maine. Oxford University Press. 1929.

- 60 "William Byrd and the madrigal." Pp. 24-30 of *Festschrift für Johannes Wolf*, ed. Lott. Berlin: Osthof & Wolffheim. 1929.
- 61 "Social aspects of music in the Middle Ages." Pp. 184-218 of Introductory vol. of *The Oxford history of music*, 2nd ed. Oxford University Press. 1929. (See also no. 88.)
- 62 "Engländer", in the section "Die Moderne (seit 1880)", Vol. II, pp. 1044-1057 of *Handbuch der Musikgeschichte*, by Guido Adler, 2nd ed. Berlin: Wilmersdorf. 1930.
- 63 "The Universal aspect of musical history." Pp. 7-11 of *Studien zur Musikgeschichte: Festschrift für Guido Adler*. Vienna. 1930.
- 64 "The value of music to the community and the place that it should occupy in education." Pp. 9-16, and Preface, pp. xiii, xiv of *Music and the community: the Cambridgeshire report on the teaching of music*. Cambridge University Press. 1933.
- 65 "Shakespeare and music." Pp. 137-161 of *A companion to Shakespeare studies*, ed. H. Granville-Barker and G. B. Harrison. Cambridge University Press. 1934.
- 66 "Italian music." Pp. 213-228 of *Italy, a companion to Italian studies*. London. 1934.
- 67 "Music." Vol. II, ch. xii, pp. 249-264 of *Early Victorian England*, ed. G. M. Young. Oxford University Press. 1934.
- 68 "Opera." Book III, pp. 285-368 of *The musical companion*, ed. A. L. Bacharach. London. 1935.
- 69 "International exchange in music." Pp. 226-233 of *Atti del primo congresso internazionale di musica*. Florence. 1935.
- 70 "Bellini in Inghilterra." Pp. 164-190 of *Vincenzo Bellini*, ed. Ildebrando Pizzetti. Milan. 1936.
- 71 "The historical approach to music." Pp. 350-371 of *Authority and the individual*. Harvard University Press. 1937.
This was one of three volumes embodying papers delivered at three symposia of the Harvard Tercentenary Conference of Arts and Sciences (Sept., 1936), when Dent received the first honorary degree of Doctor of Music conferred by the University. The paper was also issued separately by the Harvard University Press, and reprinted in *The Musical Quarterly*, Jan., 1937 (no. 106), and, in an Italian translation, in *La Rassegna Musicale*, June, 1937 (no. 124).
- 72 Note on Henry J. Wood. Pp. 27, 28 of *Homage to Sir Henry Wood* (various authors). London. 1944.
- 74 "La rappresentazione di anima e di corpo." Pp. 52-61 of *Papers read at the International Congress of Musicology*, New York (Sept., 1939), ed. Mendel, Reese and Chase. New York. 1944.
- 75 "The future of British opera." Pp. 26-41 of *Opera in English* (Sadler's Wells opera books series). London. 1945.
- 76 "The story of the opera" and "The history of the opera". Pp. 9-22 of *Così fan tutte* (Sadler's Wells opera books series). London. 1945.
- 77 "Corno di Bassetto." Pp. 122-130 of *G. B. S. 90: aspects of Bernard Shaw's life and work*. London. 1946.
- 78 "Händel und die heutige Welt." Pp. 3-5 of *Göttinger Händel-Opera-Festspiele* 1936. Göttingen, 1946. The article was not translated from the English but was written in German.

V

PREFACES, INTRODUCTIONS AND REVISIONS
IN BOOKS BY OTHER AUTHORS

- 79 "Purcell and English opera." Preface, pp. iii, iv to *The Fairy Queen*. Cambridge. 1920.
The text of the opera performed at Cambridge, Feb. 1920. Reprinted from p. 10 of the programme of the Cambridge production. (See no. 143.)
- 80 Introductions to the programmes of the festivals of the International Society for Contemporary Music, held under Dent's presidency, in 1924 (Salzburg and Prague), 1925 (Venice and Prague), 1929 (Geneva), 1930 (Liège and Brussels), 1931 (London and Oxford), 1933 (Amsterdam), 1934 (Florence), 1935 (Prague), 1936 (Barcelona), 1937 (Paris), 1938 (London), 1946 (London).
- 81 *The Opera: a sketch of the development of opera, with full descriptions of all works in the modern repertory*, by R. A. Streatfield. Fifth ed., "revised, enlarged and brought down to date" by Dent. London. 1925.
- 82 Introduction. Pp. v-xix to *The problems of modern music*, by Adolf Weissmann. London. 1925.
- 83 Introduction. Pp. v, vi, to *The style of Palestrina and the Dissonance*. Copenhagen and London. 1927.
- 84 Preface. Pp. ix, x, to *Music*, by Ursula Creighton (The simple guide series). London. 1928.
- 85 Introduction. Pp. iv-vi, to *Eight string quartets*, by Charles Wood. Oxford University Press. n.d. [1929].
- 86 "The musical life of Cremona, Mantua, and Venice during the period of the Guarneri family." Introductory note, pp. xxv-xxxvii to *The violin-makers of the Guarneri family (1626-1762)*, by W. H. Hill and A. F. Hill. London. 1931.
An extract from the introductory note was reprinted in *The Monthly Musical Record*, Sept. 1932 (See no. 111).
- 87 Preface. Pp. ix-xi, to *Gluck*, by Martin Cooper. London. 1935.
- 88 *The Oxford history of music*, 2nd edition.
"The music of the seventeenth century", by C. Hubert H. Parry, Vol. III, with Dent's introductory note, pp. ix-xi, and revisions, added in an appendix. Oxford University Press. 1938. (See also no. 61.)
- 89 Introduction. Pp. xiii-xix, to *Annals of Opera, 1597-1940*, by Alfred Loewenberg. Cambridge: W. Heffer & Sons. 1943.
- 90 Preface. Pp. 5, 6, to *Opera in a nutshell*, by Inglis Gundry. London. 1945.

VI

ARTICLES IN DICTIONARIES

- 91 In *Grove's dictionary of music and musicians*, 2nd ed. London. 1904:—
"Baldassare Galuppi", Vol. II, pp. 139, 140.
"Leonardo Leo", Vol. II, pp. 676-679.
"Nicola Logroscino", Vol. II, pp. 766, 767.
"Giovanni Battista Pergolesi", Vol. III, pp. 673-678.
"Rinaldo di Capua", Vol. IV, pp. 105, 106.
"Alessandro Scarlatti", Vol. IV, pp. 240-246.
"Orazio Vecchi", Vol. V, p. 238; additions to article by R. L. Poole.
"Leonardo Vinci", Vol. V, pp. 277, 278.
All the above are reprinted (Rinaldo di Capua and Alessandro Scarlatti with slight revisions) in the 3rd and 4th eds. (1927 and 1940.)

In the 4th ed. only:—

"Ferruccio Busoni", Vol. I, pp. 504-506.

"Madrigal", Vol. III, pp. 275-283.

"Francesco Scarlatti", Vol. V, p. 543.

"Giuseppe Domenico Scarlatti", Vol. V, pp. 543, 544.

- 92 In *Encyclopædia Britannica*, 11th ed. Cambridge University Press. 1910:—
 "Francesco Durante", Vol. VIII, pp. 694, 695.
 "Baldassare Galuppi", Vol. XI, p. 428.
 "Leonardo Leo", Vol. XVI, p. 441.
 "Nicola Logroscino", Vol. XVI, p. 992.
 "Giovanni Battista Pergolesi", Vol. XXI, pp. 143, 144.
 "Alessandro Scarlatti", Vol. XXIV, pp. 302, 303.
 "Domenico Scarlatti", Vol. XXIV, p. 303.
- 93 In *A dictionary of modern music and musicians*, ed. A. Eaglefield Hull. London. 1924:—
 Preface, pp. v, vi, and a "Historical Introduction" to the article on "Harmony", pp. 214, 215.
- 94 In *Enciclopedia Italiana*. Milan. 1929:—
 Brief historical articles on Arne, Sterndale Bennett, Bishop, Byrd, Dowland, Gibbons, Locke, Parry, Purcell, Tallis, and other British composers.
- 95 In *A cyclopædic survey of chamber music*, ed. W. W. Cobbett. Oxford University Press. 1929:—
 "Chamber music: beginnings", Vol. I, pp. 238-244.
 "Alessandro Scarlatti" and "Domenico Scarlatti", Vol. II, p. 330.
- 96 In *Zenei lexicon*. Budapest. 1930:—
 "Angol zene" ("English music"), Vol. I, pp. 29-39.
- 97 In *International cyclopædia of music and musicians*. New York. 1939:—
 "Ferruccio Busoni", pp. 258-262.
 "Giovanni Pierluigi da Palestrina", pp. 1349-1356.

VII

ARTICLES IN ANNUAL AND SEMI-ANNUAL PUBLICATIONS

- 98 In *The Journal of Hellenic studies*:—
 "Mr. Headlam's theory of Greek lyric metre, from a musician's point of view", Vol. XXIII, pp. 71-74. 1903.
- 99 In *Proceedings of the Musical Association*:—
 "Alessandro Scarlatti", Vol. XXX, pp. 75-90, Mar. 1904; "Leonardo Leo", Vol. XXXII, pp. 59-71, Feb. 1906; "The Laudi Spirituali in the xvth and xvth centuries", Vol. XLIII, pp. 63-95, Mar. 1917; "English opera", Vol. LII, pp. 71-88, Mar. 1926; "The romantic spirit in music", Vol. LIX, pp. 85-102, Mar. 1933; "The translation of operas", Vol. LXI, pp. 81-104, Mar. 1935; "Italian opera in London", Vol. LXXI, pp. 19-42, Feb. 1945.
- 100 In *Bulletin de la Société, "Union Musicologique"* (The Hague):—
 "Musical research in England, 1914-1920", Vol. I, pp. 42-50. 1921.
- 101 In *Handel-Jahrbuch* (Leipzig):—
 "Englische Einflüsse bei Händel." Pp. 1-12. 1929.
 Translated by Julius Friedrich. An authorized translation back into English by Richard Capell appeared in *The Monthly Musical Record*, Vol. LXI, pp. 225-228, Aug. 1931. (See no. III.)

- 102 In *Proceedings of the British Academy*:—
 "Music of the Renaissance in Italy." Pp. 294-317 of Proc. of 1933. Oxford University Press. 1934.
- 103 This paper, read on 21 March, 1934, was also issued separately by O.U.P.

VIII

ARTICLES IN QUARTERLY PERIODICALS

- 104 In *Sammelbände der Internationalen Musikgesellschaft*:—
 "The operas of Alessandro Scarlatti", Vol. IV, pp. 143-156, Nov. 1902; "Leonardo Leo", Vol. VIII, pp. 550-566, Aug. 1907; "Ensembles and finales in eighteenth century Italian opera", Vol. XI, pp. 543-569, Aug. 1910, and Vol. XII, pp. 112-138, Nov. 1910; "Note on the *Amfiparnasso* of Orazio Vecchi", Vol. XII, pp. 330-347, May 1911; "Giuseppe Maria Buini", Vol. XIII, pp. 329-336, Feb. 1912; "Italian opera in the eighteenth century, and its influence on the music of the classical period", Vol. XIV, pp. 500-509, Aug. 1913.
- 105 In *The Musical Antiquary*:—
 "The Baroque opera", Vol. I, pp. 93-107, Jan. 1910; "Italian chamber cantatas", Vol. II, pp. 142-153, April, 1911, and pp. 185-199, July, 1911; "Notes on Leonardo Leo", Vol. IV, pp. 193-201, July, 1913.
- 106 In *The Musical Quarterly* (N.Y.):—
 "The pianoforte and its influence on modern music", Vol. II, pp. 271-294, April 1916; "The musical interpretation of Shakespeare on the modern stage", Vol. II, pp. 523-537, Oct. 1916; "Music in University education", Vol. III, pp. 605-619, Oct. 1917; "Beethoven and a younger generation", Vol. XIII, pp. 317-328, April 1927; "The relation of music to human progress", Vol. XIV, pp. 308-319, July 1928; "The historical approach to music" (a paper read at the Harvard Tercentenary Conference, Sept. 1936; see no. 71), Vol. XXIII, pp. 1-17, Jan. 1937; "Otto Kinkeldy", Vol. XXIV, pp. 406-411, Oct. 1938.
- 107 In *Music and Letters*:—
 "A Weber centenary", Vol. II, pp. 225-234, July 1921; "Hans Pfitzner", Vol. IV, pp. 119-132, April 1923; "On the composition of English songs", Vol. VI, pp. 224-235, July 1925; "Busoni's *Doctor Faust*", Vol. VII, pp. 196-208, July 1926; "The Choral Fantasia", Vol. VIII, pp. 111-121, April 1927 (Beethoven number); "The musical form of the madrigal", Vol. XI, pp. 230-240, July 1930; "Handel on the stage", Vol. XVI, pp. 174-187, July 1935; "Binary and ternary form", Vol. XVII, pp. 309-321, Oct., 1936; "Translating *Trovatore*", Vol. XX, pp. 7-20, Jan. 1939; "A. H. Fox Strangways, æt. LXXX" (part of a joint tribute), Vol. XX, pp. 344-347, Oct. 1939; "A best-seller in opera", Vol. XXII, pp. 139-154, April 1941; "The nomenclature of opera", Vol. XXV, pp. 132-140, and pp. 213-226, July and Oct. 1944.
- 108 In *Acta Musicologica: Mitteilungen der Internationalen Gesellschaft für Musikwissenschaft* (Leipzig):—
 "Music and musical research," Vol. III, pp. 5-8, 1931.
- 109 In *THE MUSIC REVIEW*:—
 "The teaching of strict counterpoint", Vol. I, pp. 201-213, Aug. 1940; Review of *Sixteenth-century polyphony, a basis for the study of counterpoint*, by A. T. Merritt, Vol. I, pp. 384, 385, Nov. 1940; "Donald Tovey", Vol. III,

pp. 1-9, Feb. 1942; Three notes on an article "Don Giovanni" by Christopher Benn, Vol. V, pp. 71, 72, Feb. 1944; Review of *A mingled chime: Leaves from an autobiography* by Sir Thomas Beecham, Bart., Vol. V, pp. 205-207, Aug. 1944; Reviews of *Sumer is icumen in, a revision* by Manfred F. Bukofzer, and *Literary sources of secular music in Italy* by Walter H. Rubsamen, Vol. VI, pp. 107-111, May, 1945; Translation of the Epilogue to Busoni's *Doctor Faust* (reprinted from the programme of the B.B.C. concert performance of the work; see no. 25), in an article on "Busoni" by Hugo Leichtentritt, Vol. VI, pp. 217, 218, Nov. 1945.

110 In *The Music Magazine*:—

"The future of opera in English", Vol. I, no. 1, Oct. 1946.

IX

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111 In *The Monthly Musical Record*:—

"The Oxford History of Music, Vol. III", Vol. XXXIII, pp. 3, 4, Jan. 1903; "The Oxford History of Music, Vol. IV", Vol. XXXIII, pp. 44-46, Mar. 1903; "The earliest string quartets", Vol. XXXIII, pp. 202-204, Nov. 1903; "The library of Fortunato Santini", Vol. XXXIV, pp. 64, 65, April 1904; "Letter from Italy", Vol. XXXVI, p. 32, Feb. 1906; "The *Amfiparnasso* of Orazio Vecchi", Vol. XXXVI, pp. 50-52, and pp. 74, 75, Mar. and April 1906; "A new edition of Domenico Scarlatti", Vol. XXXVI, pp. 194, 195, and pp. 221, 222, Sept. and Oct. 1906; "French music in Berlin", Vol. XXXVI, pp. 270, 271, Dec. 1906; "Music in Berlin", Vol. XXXVI, pp. 29, 30, Feb. 1907; "The study of musical history", Vol. XXXVII, pp. 50, 51, Mar. 1907; "English opera in Berlin", Vol. XXXVII, pp. 75, 76, April 1907; "The Forerunners of Mozart's Requiem", Vol. XXXVII, pp. 124-126 and 148-150, June and July, 1907; "The new 'Language of Music'", Vol. XXXVII, pp. 172, 173, Aug. 1907; "Jacopo Calascione and the band of Venice", Vol. XXXVIII, p. 8, 9, Jan., 1908; "Letter from Italy", Vol. XXXVIII, pp. 126, 127, June 1908; "Milton and music", Vol. XXXVIII, pp. 170-172, Aug. 1908; "Letter from Germany", Vol. XXXIX, pp. 125, 126, June 1909; "The Haydn centenary at Vienna", Vol. XXXIX, pp. 148-150, July 1909 (It was during the Haydn bicentenary commemoration at Oxford in May 1932 that the honorary degree of Doctor of Music was conferred on Dent by the University); "Busoni on musical aesthetics", Vol. XXXIX, pp. 197, 198, Sept. 1909; "Pierre Aubry", Vol. XL, p. 270, Dec. 1910; "Music in Berlin", Vol. XLI, pp. 31, 32, Feb. 1911; "Adolf Weissmann: 1873-1929", Vol. LIX, p. 167, June 1929; "English influences on Handel" (translated by Richard Capell from the German version of Dent's article in *Händel-Jahrbuch*, 1929; see no. 101), Vol. LXI, pp. 225-228, Aug. 1931; "The Italian Busoni", Vol. LXI, pp. 257-260, Sept. 1931; "British music abroad", Vol. LXI, pp. 321-324, Nov. 1931; "Arnold's *Thorough-Bass*", Vol. LXI, pp. 345-347, Dec. 1931; "Haydn's pianoforte works", Vol. LXII, pp. 1-4, Jan. 1932; "Clockwork classics", Vol. LXII, pp. 25-27, Feb. 1932; "From Rameau to Saint-Saëns" (reprinted from Queen's Hall programme, Feb. 1932, see no. 146), Vol. LXII, pp. 74, 75, May 1932; "Busoni: a posthumous paper" (includes a translation of an article by Busoni, "Music: a look backward and a look forward", dated 12 May, 1919), Vol. LXII, pp. 99, 100, June 1932; "Cremona" (an extract from the introductory note to "The violin-makers of the Guarneri family", by W. H. and A. F. Hill, 1931, see no. 86), Vol. LXII, pp. 145-148, Sept. 1932; "The Cambridge congress of musical research", Vol. LXIII, pp. 121-123, July-Aug. 1933; "Max Friedländer",

- Vol. LXIV, p. 102, June 1934; "Domenico Scarlatti: 1685-1735", Vol. LXV, pp. 176, 177, Oct. 1935; Letter on Busoni's "Dr. Faust", Vol. LXVII, pp. 113, 114, June 1937; "Music and musicology", Vol. LXXIII, pp. 127-131, July-Aug. 1943; "Our opera singers", Vol. LXXIII, pp. 196-200, Nov. 1943; "The Victorians and opera", Vol. LXXIV, pp. 103-108, June 1944; "Rebuilding for music", Vol. LXXIV, pp. 227-231, Dec. 1944.
- 112 In *Zeitschrift der Internationalen Musikgesellschaft*:—
 "The Birds of Aristophanes at Cambridge", Vol. V, pp. 121-125, Dec. 1903;
 "The Wasps of Aristophanes at Cambridge", Vol. XI, pp. 101-103, Jan. 1910.
- 113 In *The Blue Review*:—
 "A fresh start in music", Vol. I, pp. 97-102, June 1913; "Ariadne in Naxos", Vol. I, pp. 175-180, July 1913.
- 114 In *The Musical Times*:—
 "Academic teaching: a defence and a criticism", Vol. LVI, pp. 269-271, May 1915; "Death of Denis Browne", Vol. LVI, pp. 407, 408, July 1915; "The alleged stupidity of singers", Vol. LVIII, pp. 443-445, Oct. 1917; "Songs without words", Vol. LIX, pp. 13-15, Jan. 1918; "Sedley Taylor, 1834-1920", Vol. LXI, pp. 310, 311, May 1920; "New light on the Scarlatti family", Vol. LXVII, pp. 982-985, Nov. 1926.
- 115 In *The British Music Society's Bulletin*:—
 "The future of British music" (reprinted from *The Cambridge Magazine*, 16 Nov. 1918, see no. 132), Vol. I, pp. 6-9, Jan. 1919; "The English madrigal composers" (a review of Canon E. H. Fellowes' book with that title), Vol. IV, pp. 9, 10, Jan. 1922; "The Cambridge opera" (a review of Dr. Cyril Rootham's *The two sisters*), Vol. IV, pp. 51, 52, Mar. 1922; "International Society for Contemporary Music: The Salzburg festival", Vol. V, pp. 193, 194, June 1923; "The Salzburg festival", Vol. V, pp. 275-277, Sept. 1923; Cecil Armstrong Gibbs (no. XIV of a series of "Introductions"), Vol. VI, pp. 40-44, Feb. 1924; "England and the International Society", Vol. VII, pp. 140-142, May 1925; "English opera: lessons from the past", Vol. VII, pp. 328-331, Nov. 1925; "The divisions of music—II Harmony", Vol. IX, pp. 115-117 and pp. 152, 153, April and May 1927; "The divisions of music—V Melody", Vol. X, pp. 10-12 and pp. 42-44, Jan. and Feb. 1928.
- 116 In *The London Mercury*:—
 "The Promenade Concerts", Vol. I, pp. 119-121, Nov. 1919; "The Beecham opera", Vol. I, pp. 248-250, Dec. 1919; "Covent Garden" and "Concerts", Vol. I, pp. 376-378, Jan. 1920; "Mr. Arthur Rubinstein's recital", "Modern Spanish music" and "A Scriabin recital", Vol. I, pp. 506-508, Feb. 1920; "The resurrection of an opera", "Purcell and Shakespeare", "Purcell and his orchestra", Vol. I, pp. 635-637, Mar. 1920; "The naturalization of opera in England", "The function of the audience" and "The Surrey's opportunity", Vol. I, pp. 763-765, April 1920; "The Glastonbury festival" and "The revival of old English music", Vol. II, pp. 123-125, May 1920; ["Madame Pavlova at Drury Lane"], "Raquel Meller", "The British Music Society" and "Concerts", Vol. II, pp. 229-232, June 1920; "Hortus siccus", "English singers and English opera", "The American invasion", "The Flonzaley quartet" and "The Beggar's Opera", Vol. II, pp. 359-362, July 1920; "Open-air opera", "Opera at Covent Garden", "The Puccini operas", "The Russian Ballet" and "Busoni", Vol. II, pp. 488-491, Aug. 1920; "Revaluations", Vol. II, pp. 619-621, Sept. 1920.

- 117 In *The Old Vic Magazine*:—
 "Mozart and *The Marriage of Figaro*", Vol. I, no. 4, p. 3, Jan. 1920; "Mozart and *The Magic Flute*", Vol. I, no. 7, p. 2, April 1920; "Shakespeare in Germany", Vol. II, no. 4, p. 3, Jan. 1921; "The opera repertory", Vol. III, no. 1, p. 4, Oct. 1921; "Mozart's *Don Giovanni*", Vol. III, no. 2, pp. 3, 4, Nov. 1921; "Mozart at Salzburg", Vol. IV, no. 2, p. 3, Nov. 1922; "English opera", Vol. VII, no. 8, pp. 3, 4, May 1926.
- 118 In *Drama*:—
 "Dalcroze and drama" (a review of *Rhythm, music and education* by Emile Jaques-Dalcroze, translated by Harold F. Rubinstein), no. 5 n.s., p. 53, Mar. 1921.
- 119 In *Il Pianoforte* (Turin):—
 "Busoni a Berlino et il *Dottor Faust*", Vol. II, pp. 168-172, June 1921; "La poesia della fuga", Vol. III, pp. 137-139, May 1922.
- 120 In *Melos* (Berlin):—
 "Zeitgenössische Musik in England" (translated by Albert Backhaus), Vol. III, pp. 73-81, Feb. 1922.
- 121 In *Faust* (Berlin):—
 "Zur Wiedergabe der Zauberflöte" (translated by Dr. Anton Mayer), pp. 26-31, no. 6, 1922.
- 122 In *L'Esame* (Milan):—
 "La musica Inglese moderna", Vol. III, pp. 465-479, Sept.-Oct. 1924.
- 123 In *The Dominant*:—
 "The style of Schubert", Vol. I, No. 8, pp. 11-17, June 1928; "Ferruccio Busoni: fragment of autobiography", edited by Dr. Friedrich Schnapp, translated from the Italian by Dent, Vol. II, No. 5, pp. 25-29, Nov. 1929.
- 124 In *La Rassegna Musicale* (Turin):—
 "Ferruccio Busoni 'Italiano'", Vol. III, pp. 44-53, Jan. 1930; "Le opere per pianoforte di Haydn", Vol. V, pp. 81-88, Mar. 1932; "La musica e la storia" (a translation of a paper read at the Harvard Tercentenary Conference, Sept. 1936, see no. 71), Vol. X, pp. 207-219, June 1937.
- 125 In *The Old Vic and Sadler's Wells Magazine*:—
 "Sadler's Wells and English opera", Vol. I, no. 1, pp. 2, 3, Jan. 1931; "*Dido and Æneas*", Vol. II, no. 1, pp. 3, 4, Jan. 1932; "*Così fan Tutte*", Vol. II, no. 6, pp. 3, 4, Nov. 1932; "Rossini and *The Barber of Seville*", Vol. II, no. 17, pp. 2, 3, Mar. 1934; "Auber's *Fra Diavolo*", Vol. II, no. 2, 3, pp. 3, 4, Feb. 1935; "Figaro and his marriage", Vol. IV, no. 36, p. 3, Jan. 1937; "Beethoven's *Fidelio*", Vol. V, no. 1, p. 9, Sept.-Oct. 1937; "*Il Trovatore*", Vol. VII, no. 2, pp. 5, 6, Jan.-Feb. 1939.
- 126 In *Blätter der Staatsoper* (Dresden):—
 "Mozart im Spiegel des Auslandes" (translated by Dr. Gerhard Pietzsch), no. 8, pp. 59-64, 1934-5.
- 127 In *Our Time*:—
 "The Beggar's Opera", Vol. IV, pp. 4, 5, Jan. 1945.
- 128 In *Musica* (Rome):—
 "Mille anni di musica inglese." Vol. I, no. 1, pp. 14-16, Mar. 1946 and no. 3-4, pp. 122-125, June 1946.
- 129 In *Schweizerische Musikzeitung* (Zürich):—
 "Oper in England", no. 5-6, pp. 208-11, June 1946.
- 129a In *The Contemporary Review*:—
 "Music and Drama in Germany." Vol. CLXX, pp. 215-219, Oct. 1946.

X

ARTICLES IN FORTNIGHTLY PERIODICALS

130 In *Musikblätter des Anbruch*:—

"Busoni und das Klavier", and "Busoni als Componist" (translated by Rita Boetticher from Dent's articles in *The Athenæum*, 24 Oct. and 28 Nov. 1919; see no. 133), Vol. III, pp. 27-32, Jan. 1921.

XI

ARTICLES IN WEEKLY PERIODICALS

131 In *The Cambridge Review*:—

"Sir Hubert Parry on 'Style in musical art'", 1 Nov. 1900; "Dr. Ernest Walker's 'A history of music in England'", 5 Mar. 1908; "*The Angelus*", 4 Feb. 1909; "The music of *The Wasps*", 2 Dec. 1909; "Greek plays", 12 May 1910; Reply to an open letter "Music without tears" from O. L. Richmond, 24 Nov. 1910; "The music in *The knight of the burning pestle*", 23 Feb. 1911; "*The Magic Flute*", 30 Nov. 1911; "Cambridge music, 1893-1912", 5 June 1912; "The music of the *Ædipus Tyrannus*", 5 Dec. 1912; "Verdi's Requiem", 13 Feb. 1913; "The music in *King Henry IV*, Part I", 30 May 1919; "*Semele*", 13 Feb. 1925; "The music of the *Electra*", 4 Mar. 1927; "Parry's *Prometheus Unbound*", 8 June 1927; Review of Sacheverell Sitwell's *German baroque art*, 2 Dec. 1927; "Carlo Goldoni and the Comedy of Masks" (reprinted in the Introduction to the translation of "*The Servant of two Masters*", 1928, and in the programme of the performance of the play at the Arts Theatre, Cambridge, 1936; see nos. 52, 150), 1 June 1928; "*King David*", 3 May 1929; "A Virgilian flute", 22 Nov. 1929; "Italian madrigals", 21 Nov. 1930; "*The Fairy Queen*", 30 Jan. 1931; "Handel on the stage", 12 Feb. 1932; "Johannes Brahms, 1833-1933", 17 Feb. 1933; "Foreign impressions of the Cambridge festival of English music", 20 Oct. 1933; "Handel's *Jephtha*", 9 Feb. 1934; "Ildebrando Pizzetti", 16 Nov. 1934; "Handel as an undergraduate", 17 May 1935; Review of Plunket Greene's *Charles Villiers Stanford*, 31 May 1935; "Handel's oratorio, *Saul*", 12 Feb. 1937; "Mozart's *Idomeneo*", 21 April, 1939; "*Dido and Æneas*", 8 Mar. 1940.

131a There were, besides, occasional letters on musical topics and, in the early years, a number of critical notices of concerts in Cambridge.

132 In *The Cambridge Magazine*:—

"Cambridge music: problems and possibilities", 16 Nov. 1912; "A musical novel, *Diana and two symphonies*, by Francis Toye", 6 June 1914; "Rupert Brooke", 8 May 1915; "Georgian drama", 27 May 1916; "William Sterndale Bennett, 1816-1916", 25 Nov. 1916; "Rupert Brooke on Elizabethan drama", 2 Dec. 1916; "Italy and the war", 2 Dec. 1916; "Hungary and the war", 3 Feb. 1917; "War novels and war nerves", 24 Feb. 1917; "Scholars and gentlemen" (with C. K. Ogden), 3 Mar. 1917; "War memorials: Eton's example to the nation", 10 Mar. 1917; "An attraction" (a review of *The history of an attraction* by Basil Creighton) and "The principles of Paestrum", 19 May 1917; "The old huntsman" (a review of *The old huntsman* by Siegfried Sassoon), 2 June 1917; "The 'Masonic Scandal' in Italy", 18 Aug. 1917; "Italian clericals and the Pope's note", 22 Sept. 1917; "The Fitzwilliam Museum and modern art", and "The musician and the universities", 13 Oct. 1917; "The soul of another bishop" (a review of *South Wind* by Norman Douglas), 3 Nov. 1917; "Between

Brenta and Piave", 24 Nov. 1917; "Beethoven at the pianoforte", 1 Dec. 1917; "Musicians in Laputa", 19 Jan. 1918; "The law and the Loire", 2 Feb. 1918; "The inn of Peyrebeilhe", 16 Feb. 1918; "A Russian pessimist" (containing four translations from the Russian; see no. 45), 26 Oct. 1918; "The future of British music" (reprinted in *The British Music Society's Bulletin*, Jan. 1919, see no. 115), 16 Nov. 1918; "The Russian ballet", 23 Nov. 1918; "Nationalism and internationalism in music", 30 Nov. 1918; "The leaders", 18 Jan. 1919; "Cambridge and the theatre", 25 Jan. 1919; "The Spanish chamber concert" and "The ideas of Monsieur Dalcroze", 1 Feb. 1919; "New milk for babes", 8 Feb. 1919; "Glastonbury and Cambridge", 15 Feb. 1919; "The responsibility of singers", 22 Feb. 1919; "Hortus deliciarum", 1 Mar. 1919; "The pleasures of the imagination", 8 Mar. 1919; "The higher ceremonialism", 15 Mar. 1919.

- 132a In addition to the articles listed above, some of which are signed and other anonymous, Dent contributed regularly throughout the 1914-1918 war to the Magazine's weekly supplement—"Notes from the foreign Press"—a large number of translations of articles and news paragraphs from the Italian papers. All of these translations, which sometimes represented the original text in full and sometimes summarized it, were, like the other contributions to the supplement, anonymous.

133 In *The Athenæum*:—

1919: "The resurrection of music", 4 April; "Mrs. Bach", 11 April; "The operatic formula", 18 April; "The lady of the ladder", 25 April; "The Glastonbury festival school", 2 May; "*Petroushka* reappears", 9 May; "The orchestra and the pianoforte", 16 May; "Verdi at Covent Garden", 23 May; "The Cinderella of the arts", 30 May; "The heart of a Frenchman", 6 June; "*La boutique fantasque*", 13 June; "English songs, I", 20 June; "English Songs, II", 27 June; "Faust and Helen", 4 July; "The ghost of an opera", 11 July; "Mysticism on a dustheap", 18 July; "Rahat Lakoum", 25 July; "A Spanish ballet", 1 Aug.; "Covent Garden closes", 8 Aug.; "*Cupid and Death*", 15 Aug.; "*Tannhäuser* in Poplar", 22 Aug.; "*The immortal hour*", 29 Aug.; "The musician in the theatre", 5 Sept.; "Music and history", 12 Sept.; "Parry as musical historian", 19 Sept.; "The Southern syncopated orchestra", 26 Sept.; "*The Gondoliers*", 3 Oct.; "A musician's bed-book", 10 Oct.; "Landscape with figures", 17 Oct.; "Busoni and the pianoforte" (translated into German in *Musikblätter des Anbruch*, Jan. 1921; see no. 130), 24 Oct.; "The personality of a teacher: In memoriam Charles Harford Lloyd, 1849-1919", 31 Oct.; "Opera at the Old Vic", 7 Nov.; "Violoncello solo", 14 Nov.; "A parade of silliness", 21 Nov.; "Busoni as composer" (translated into German in *Musikblätter des Anbruch*, Jan. 1921; see no. 130), 28 Nov.; "A stormy petrel", 5 Dec.; "Birmingham in Arcadia", 12 Dec.; "The chamber pianist", 19 Dec.; "A Faust concert", 26 Dec.

1920: "The rehearsal problem", 2 Jan.; "Purcell on the stage, I", 9 Jan.; "Purcell on the stage, II", 16 Jan.; "A repertory of English opera", 23 Jan.; "A German critic on modern music, I", 30 Jan.; "A German critic on modern music, II", 6 Feb.; "The rhythm of opera", 13 Feb.; "University opera", 20 Feb.; "The second period", 27 Feb.; "Opera at the Surrey", 5 Mar.; "The problem of *Don Giovanni*", 12 Mar.; "In defence of translations", 19 Mar.; "*A Village Romeo and Juliet*", 26 Mar.; "*The Hymn of Jesus*", 2 April; "Sunrise on the Ganges", 9 April; "Shakespeare as librettist", 16 April; "*The Tempest*", 23 April; "The British Music Society", 30 April; "The survival of Gluck", 7 May; "The virtuoso violinist", 14 May; "A Venetian carnival", 21 May; "Human scenery",

28 May; "Geni Sadéro", 4 June; "*The Beggar's Opera*" and "*La Traviata*", 11 June; "Covent Garden: *Pulcinella*", 18 June; "Puccini's Triptych", 25 June; "The music of introspection", 2 July; "An interpretation of Chopin", 9 July; "La Maestra", 16 July; "A legend of Rossini", 23 July; "The cat and the kettle", 30 July; "The end of the opera", 6 Aug.; "*Ballet intime*", 13 Aug.; "Chamber opera", 20 Aug.; "Curiosities of conducting", 27 Aug.; "The modern pianoforte concerto", 3 Sept.; "The Glastonbury festival", 10 Sept.; "Bach and a commentator", 17 Sept.; "The school of Italy", 24 Sept.; "The poetry of fugue", 1 Oct.; "Letters from Germany, I: First impressions", 5 Nov.; "Letters from Germany, II: The tradition of German music", 19 Nov.; "Letters from Germany, III: The return of Busoni", 17 Dec.; "Letters from Germany, IV: A Beethoven commemoration", 31 Dec.

1921: "Letters from Germany, V: The classical stage", 14 Jan.; "Letters from Germany, VI: Knut Hamsun as dramatist", 21 Jan.; "Letters from Germany, VII: Reinhardt and the theatre", 4 Feb.; "Letters from Germany, VIII: A school of wisdom", 11 Feb.

134 In *The Nation* and the *Athenæum*:—

1921: "Young England", 26 Feb.; "Busoni's works", 5 Mar.; "The *Oresteia* at Cambridge", 12 Mar.; "Franz Schreker", 19 Mar.; "The revival of the harp", 26 Mar.; "Beethoven's *Passion*", 2 April; "The spirit of France", 9 April; "A classical pianist", 16 April; "The end of a chapter", 23 April; "*Cinéma nouvelle Muse*", 30 April; "Established reputations", 7 May; "Arnold Schönberg", 14 May; "Mysticism in opera", 21 May; "Manuel de Falla", 28 May; "A new comedy of masks", 4 June; "Bach or Liszt?" 11 June; "*Le sacre du printemps*", 18 June; "Song translations", 25 June; "Purcell in the open air", 9 July; "A singer of English", 16 July; "Ariel's prison", 23 July; "The classic art of singing", 6 Aug.; "Purcell in church", 20 Aug.; "Italian neo-classicists", 3 Sept.; "Merry pranks at the Promenades", 17 Sept.; "*La muse naissante*", 1 Oct.; "The baby's opera", 15 Oct.; "The end of the Promenades", 29 Oct.; "Opera in English at Covent Garden", 12 Nov.; "Back to Cimarosa?" 3 Dec.; "Spirits from the vasty deep", 10 Dec.

1922: "English music in Prague", 21 Jan.; "The School of Athens", 4 Feb.; "The Newcastle Bach Choir", 4 Mar.; "The design of the theatre", 18 Mar.; "Béla Bartók", 1 April; "A modern Requiem", 15 April; "A survey of modern music", 29 April; "A Hungarian Bluebeard", 3 June; "Handel on the stage", 17 June; "A festival of modern music", 1 July; "At the source", 19 Aug.; "A new International", 2 Sept.; "The management of opera", 30 Sept.; "A commonsense opera", 14 Oct.; "Composers' autographs", 28 Oct.; "The tax on aliens", 11 Nov.; "Arnold Bax", 25 Nov.; "A national duty", 9 Dec.; "Librettists and composers", 23 Dec.

1923: "Polly", 6 Jan.; "The truth about Palestrina", 20 Jan.; "Plans for Salzburg", 3 Feb.; "The habit of music", 17 Feb.; "The mistrust of music", 3 Mar.; "The Mozartian tradition", 17 Mar.; "The composer and the virtuoso", 31 Mar.; "English music and continental judgments", 14 April; "The *Teatro dei Piccoli*", 28 April; "A partita-party", 12 May; "Programmes for Salzburg", 2 June; "The beginnings of opera in England", 16 June; "Folkdance and ballet", 30 June; "The tercentenary of William Byrd", 14 July; "The fear of the future", 28 July; "Sources of irritation", 8 Sept.; "Pergolesi up to date", 22 Sept.; "A morning in Venice", 6 Oct.; "Oscar Browning and Mozart", 20 Oct.; "Passive resistance", 3 Nov.; "A cenotaph in sound", 17 Nov.; "The Co-Pessimists: a Pierrotic entertainment", 1 Dec.; "Ildebrando Pizzetti", 15 Dec.; "The story of a conversion", 29 Dec.

1924: "English opera and English singers", 2 Feb.; "The change", 23 Feb.; "Pizzetti's *Debora e Jael*", 15 Mar.; "Young Italy", 5 April; "The end of a chapter", 26 April; "*Nerone*", 17 May; "The Smetana festival at Prague", 14 June; "Towards a new opera", 5 July; "Two experiments in English opera", 2 Aug.

135 In *Truth*:—

1920: "The Surrey opera", 14 April; "The return of Pavlova", 21 April; "The welfare of British music", 28 April; "American singers", 5 May; "The Bohemian Quartet", 12 May; "Covent Garden", 19 May; "Two violinists", 26 May; "Covent Garden", 2 June; "At the pianoforte", 9 June; "The Glastonbury players at the Old Vic", 16 June; "The new Puccini operas", 23 June; "Busoni", 30 June; "Handel and Purcell", 7 July; "Russian ballet", 14 July; "*Manon*", 21 July; "The end of the opera season", 28 July; "A chance for Puccini", 4 Aug.; "Critics and young composers", 11 Aug.; "The Promenade concerts", 18 Aug.; "The minor horrors of war", 25 Aug.; "The return of Strauss", 1 Sept.; "The Glastonbury festival", 8 Sept.; "Oratorio or opera?", 15 Sept.; "Operatic prospects", 22 Sept.; "The Promenade concerts", 29 Sept.

1921: "Plays with music", 23 Feb.; "Improving light music", 2 Mar.; "Trying experiments", 9 Mar.; "Butterflies and caterpillars", 16 Mar.; "The rebel maid", 23 Mar.; "Masters or slaves?", 30 Mar.; "Pioneer concerts", 13 April; "Prices and values", 20 April; "Paris fashions", 27 April; "Quartets, English and foreign", 4 May; "More modernities", 11 May; "Dignity and impudence", 25 May; "*Prince Fereol*", 1 June; "*The Beggar's Opera*", 8 June; "The Russian ballet", 15 June; "The British Music Society", 22 June; "Chamber operas", 29 June; "*Le sacre du printemps*", 6 July; "Dancing and ballet", 20 July; "A season without opera", 27 July; "The Promenade concerts", 17 Aug.; "Twilight on the sea", 24 Aug.; "The Glastonbury festival", 7 Sept.; "Some old English masters", 14 Sept.; "Going back", 21 Sept.; "Opera and common sense", 28 Sept.; "The military band", 5 Oct.; "New music at the Promenades", 12 Oct.; "British ballet", 19 Oct.; "*The Pirates of Penzance*", 26 Oct.; "*Ruddigore*", 2 Nov.; "A musical banquet", 9 Nov.; "Recent concerts", 16 Nov.; "Forgotten glories", 7 Dec.; "The private orchestra", 14 Dec.

1922: "Mozart and Busoni", 22 Feb.; "The popular Bach", 1 Mar.; "David Garrick", 8 Mar.; "Peter Pan at the piano", 15 Mar.; "English pianoforte music", 22 Mar.; "Old and new", 29 Mar.; "Schubert's songs", 5 April.

136 In *The Illustrated London News*:—

1921: "English music abroad", 28 May; "A week of Bach recitals", 11 June; "A festival of British music", 25 June; "The cult of Stravinsky", 9 July; "Co-operative opera", 23 July; "Our own classics", 6 Aug.; "Opera in our language", 20 Aug.; "The flight of time", 3 Sept.; "The Glastonbury festival", 17 Sept.; "The contemporary music centre", 1 Oct.; "Modern English songs", 15 Oct.; "Sir Henry Wood and the Promenade concerts", 29 Oct.; "Sullivan, Gilbert and English opera", 12 Nov.; "The British ballet", 26 Nov.; "The people's opera-house", 10 Dec.

137 In *Dresdner Woche*:—

"Busoni in Berlin" (translated by Lotte Dormann), 15 April, 1922.

138 In *The Listener*:—

"Ferruccio Busoni", 16 Oct. 1935; "Purcell's *King Arthur*", 4 Dec. 1935; "The approach to Liszt", 30 Jan. 1936; "*Venus and Adonis*", 21 Mar. 1936; "The Mass *O quam suavis*", 10 June, 1936; "*The Magic Flute*", 24 June 1936; "Busoni's pianoforte music", 25 Nov. 1936; "Mozart's *Don Giovanni*", 12 May 1937; "International festival of contemporary music", June 1938; "Busoni's *Arlecchino*", 26 Jan. 1939; "A great modern musician", 28 Oct. 1943; "Italian madrigals", 26 Sept. 1946.

XII

ARTICLES IN DAILY PAPERS

- Dent wrote little for the daily Press, compared with what he published in weekly, monthly and quarterly periodicals, but he did on occasions contribute special articles, usually from abroad, on some major musical event.
- 139 Amongst the subjects on which he wrote for *The Times* were the Haydn centenary festival at Vienna in 1909, the Verdi centenary festival at Parma in 1913 and the sale of the Hirsch library in 1946; for *The Morning Post* he wrote on the first productions of Boito's *Nerone* at Milan and Richard Strauss's *Schlagobers* at Dresden, both in 1924. For a short period, too, he was
- 141 responsible for notices of concerts in *The Daily Herald*.

XIII

PROGRAMME NOTES

- 142 "The Argument of Mozart's *Magic Flute*." P. 4 of the programme of the Cambridge production of the opera, Dec. 1911. Cambridge University Press, 1911.
This was incorporated in the introductory matter to the Oxford University Press edition of the translation of the libretto (see no. 22).
- 143 "Purcell and English Opera." P. 10 of the programme of the Cambridge production of Purcell's *Fairy Queen*, Feb. 1920. Cambridge University Press, 1920.
Reprinted, with the omission of the last paragraph, as a preface to the text of the opera. (See no. 79.)
- 144 "Italian painting and Italian music." Foreword, pp. 2-4 of programme of concert of early Italian music, arranged and directed by Anthony Bernard, Queen's Hall, 27 Feb. 1930.
- 145 Biographical note on Busoni. P. 3 of the programme of Philip Levi's piano-forte recital, Grottrian Hall, 7 Mar. 1930.
- 146 "From Rameau to Saint-Saëns." In the programme of a French festival concert, Queen's Hall, 27 Feb. 1932.
Reprinted in *The Monthly Musical Record*, Vol. LXII, pp. 74, 75, May 1932. (See no. 111.)
- 147 "Busoni's concerto in C minor for pianoforte, orchestra and male chorus." P. 11-20 of the programme of the symphony concert, with Egon Petri as soloist, Queen's Hall, 21 Feb. 1934.
- 148 "*King Arthur*" and "Purcell's orchestra." Pp. 8-11, 12, of the programme of the concert performance of Purcell's *King Arthur*, Queen's Hall, 11 Dec. 1935.
- 149 "Bach, Mozart, Beethoven." On pp. 9, 10 of programme of concert for Sherborne School for Girls in Abbey Church of Sherborne, 10 June 1936.
- 150 "Carlo Goldoni and the Comedy of Masks." Pp. 2, 3 of the programme of the Cambridge performance of *The Servant of two Masters* at the Arts Theatre, Aug. 1936.
Reprinted from the introductory matter to the Cambridge University Press edition of Dent's translation of the play, 1928. (See no. 52.)
- 151 "Handel." Pp. 5-9 of the programme of a Handel concert, Queen's Hall, 20 Jan. 1937.

- 152 "Busoni's *Dr. Faust*." Pp. 5, 6 of the programme of the concert performance of the work, Queen's Hall, 17 Mar. 1937, forming an introduction to the translation of the text which followed. (See no. 25.)
- 153 "The Brandenburg concertos of J. S. Bach." Pp. 2-4 of the programmes of the Boyd Neel Orchestra's concerts, Chelsea Town Hall, 30 Sept. and 7 Oct. 1946.
- 154 In addition to the essays in programmes listed above, Dent wrote a large number of historical and analytical notes in the programmes of concerts given by the Cambridge University Musical Society and the Royal Philharmonic Society, amongst others.

XIV

ORIGINAL COMPOSITIONS

- 155 "Spring, the sweet spring!" Song, words by T. Nashe. *The Dovecot*, no. 1, pp. 12, 13, Sept. 1900.
- 156 "The piper." Song, words by J. E. Flecker. *The Sackbut*, Vol. I, pp. 23-26, May 1920.
- 157 "The oxen." Song, words by Thomas Hardy. *The Sackbut*, Vol. I, pp. 366-369, Dec. 1930.
- 157a Pp. 367-369 were in the wrong order, making nonsense of the music. The song was reprinted correctly in *The Sackbut*, Vol. II, pp. 29-32, Jan. 1921.
- 158 "I am weary of my groaning." (S.A.T.B.B.) Words from Psalms vi, xxxviii, xxxix, lv and lxxxviii (Prayer Book version). No. 1 of Three Motets for unaccompanied chorus. 18 pp. 8vo. Oxford University Press. 1940.
- 159 "The Lord is my shepherd." (S.A.T.B.) Words from Psalm xxiii (Prayer Book version). No. 2 of Three Motets for unaccompanied chorus. 12 pp. 8vo. Oxford University Press. 1940.
- 160 "O praise God in His holiness." (S.S.A.A.T.T.B.B.) Psalm cl (Prayer Book version). No. 3 of Three Motets for unaccompanied chorus. 7 pp. 8vo. Oxford University Press. 1940.
- 161 "O Thou who camest from above." (S.A.T.B.B.) Words by Charles Wesley. No. 4 from Second Series of Motets for unaccompanied chorus. 6 pp. 8vo. Oxford University Press. 1941.
- 162 "The divine image." (S.A.T.B.) Words by William Blake. No. 5 from Second Series of Motets for unaccompanied chorus. 8 pp. 8vo. Oxford University Press. 1941.
- 163 "Holy Thursday." (Double chorus.) Words by William Blake. No. 6 from Second Series of Motets for unaccompanied chorus. 24 pp. 8vo. Oxford University Press. 1941.

Contains a prefatory note on the poem and the occasion it celebrates.

In MS.

- 164 "Hymn to the night" ("I heard the trailing garments of the night"). Words by Longfellow. Partsong, S.A.T.B. 1894.
- 165 Overture for full orchestra in C minor. 1895.
- 166 Variations for pianoforte on an original theme in E minor. 1895.
- 167 "Music, when soft voices die." Song, words by Shelley. 1895.
- 168 "Adieu" (Adieu! je crois qu'en cette vie). Song, words by Alfred de Musset. 1896.

- 169 "Come away, come away, death." Song, words by Shakespeare. 1896.
- 170 "There be none of Beauty's daughters." Song, words by Byron. 1896.
- 171 "The fugitive ideal" ("As some most pure and noble face"). Song, words by William Watson. 1897.
- 172 "Love's secret" ("Never seek to tell thy love"). Song, words by Blake. 1897.
- 173 "Weep you no more, sad fountains." Song, words anon. 1898.
- 174 Serenade in F for small orchestra. 1897, revised 1899.
- 175 "Kindly watcher by my bed." Song, words translated by George du Maurier from the French of Sully Prudhomme. 1898.
- 176 "To Jane" ("The keen stars were twinkling"). Song, words by Shelley. 1898.
- 177 "Tanto gentil." Song, words by Dante. 1900.
- 178 "I feed a flame within." Song, words by Dryden. 1900.
- 179 "From the Arabic" ("My faint spirit"). Song, words by Shelley. 1900.
- 180 Serenade in G for small orchestra. 1900.
- 181 "Indian serenade" ("I arise from dreams of thee"). Song, words by Shelley. 1901.
- 182 Orchestral prelude, and setting for voices and orchestra of the first chorus (ll. 1-93, beginning: "We strew these opiate flowers") from Shelley's "Hellas". 1901.
This composition and the dissertation on Alessandro Scarlatti (see no. 1) were awarded a Fellowship at King's College, Cambridge, in 1901.
- 183 "Good-night." Song, words by Shelley. 1904.
- 184 Incidental music to a children's play, *The christening of Rosalys*, by Netta Syrett. 1905.
- 185 Incidental music to a children's play, *Princess Fragoletta*, by Netta Syrett, 1906.
- 186 String quartet (one movement only). 1908.
- 187 "The willow-tree bough" ("My heart's at the war"). Song, words by Charles Scott Moncrieff. 1918.
- 188 "The three cherry trees" ("There were three cherry trees once"). Song, words by Walter de la Mare. 1918.
- 189 "Bluebells" ("Where the bluebells and the wind are"). Song, words by Walter de la Mare. 1918.
- 190 Fugue in two parts for pianoforte solo. 1940.

XV

EDITIONS OF WORKS BY OTHER COMPOSERS

- 191 Henry Lawes: the music in *Comus*. Selected and arranged in vocal score from the original music by Lawes, with dances from contemporary MSS. and an introductory note. Pp. 64-80 of the Milton Tercentenary no. of *Christ's College Magazine*, Vol. XXIII, no. 68. 8vo. Cambridge: Michaelmas term, 1908.
- 192 Henry Purcell: *The Indian Queen* and *The Tempest*. Full score with reduction for pianoforte. Purcell Society, Vol. XIX, xxxii, 187 pp. Fo. London: Novello & Co. 1912.

- 193 Pietro Reggio: "Bathing in the river." Song, words by Abraham Cowley, arranged and edited in vocal score, with a biographical note on Reggio. Pp. 232-237 of *The Book of Italy*, ed. Raffaello Piccoli, London, 1916. (See also no. 56.)
- 194 Henry Purcell: *The Fairy Queen*. Vocal score, ed. J. S. Shedlock, re-edited by Dent, with preface on the history and bibliography of the work. iii, 164 pp. 8vo. London: Novello & Co. 1920.
- 195 Henry Purcell: *Dido and Æneas*. Arranged and edited in vocal score, with preface on the history and bibliography of the work, and with German translation by Anton Mayer under the English text. iv, 87 pp. 8vo. Oxford University Press. 1925.
Various numbers for single voice, for chorus, and for orchestra were also issued separately.
- 196 W. A. Mozart: *Requiem Mass*. Arranged and edited in vocal score. 82 pp. 8vo. Oxford University Press. 1925.
- 197 Two editions were issued, one with the Latin text, the other with Dent's translation. Both editions have a prefatory note, pp. 3-5, on the history and interpretation of the *Requiem*. 82 pp. 8vo. Oxford University Press. 1925.
- 198 Henry Purcell: "Anacreon's defeat". Song, arranged and edited in vocal score. 6 pp. 4to. Oxford University Press. 1928.
- 199 A similar edition with German translation by H. W. Draber was issued by the O.U.P., 1930.
- 200 Matthew Locke: "Lord, let me know my end". Verse anthem, transcribed from the MS. in the Fitzwilliam Museum by D. D. R. Pouncey, and edited in vocal score by Dent and C. B. Rootham. (Year Book Press series of anthems and church music.) 12 pp. 8vo. London: H. F. W. Deane & Sons. 1930.
- 201 Henry Purcell: "Let the dreadful engines." Song from *Don Quixote*, words by Thomas d'Urfey, arranged and edited in vocal score, with prefatory note. 11 p. 4to. Oxford University Press. 1932.
- 202 John Church: "A divine hymn" ("O God for ever blest" from *Harmonia Sacra*). Arranged and edited for voice and pianoforte with prefatory note on the composer and how to sing the words. 12 pp. 4to. Oxford University Press. 1944.
- 203 Alessandro Scarlatti: *Christmas Cantata* ("Cantata pastorale per la natività di nostro signore Gesù Cristo"). Arranged and edited in vocal score, with English translation and the original Italian text by Cardinal Antonio Ottoboni 14 pp. 8vo. Oxford University Press. 1946. (See also no. 47.)

In MS.

Music from 17th-century composers and other sources arranged and edited for small orchestra as incidental music to Cambridge productions of:—

- 204 Milton's *Comus*, 1908;
- 205 Ben Jonson's *Epicæne*, 1909;
- 206 Shakespeare's *Richard II*, 1910;
- 207 Marlowe's *Faustus*, 1910; repeated later at Hamburg;
- 208 Beaumont and Fletcher's *Knight of the burning pestle*, 1911;
- 209 Shakespeare's *Taming of the Shrew*, 1913;
- 210 Goldoni's *The Servant of two Masters*, 1928.

- 211 *Cupid and Death*, a masque; music by Matthew Locke and Christopher Gibbons, words by James Shirley. Arranged and edited for performance at a lecture to the Cambridge Antiquarian Society, 1915; repeated under Rutland Boughton at Glastonbury, and later at St. Catherine's College, Cambridge.
Harpichord part composed for Cambridge productions of:—
- 212 Purcell's *Fairy Queen*, 1920;
- 213 Purcell's *King Arthur*, 1935;
and for performance at Bedford College for Women, of
- 214 Monteverdi's *Il ballo delle ingrate*, 1945.
- 215 *The Beggar's Opera*, with all Pepusch's numbers, arranged and edited for small orchestra and harpsichord, 1941; produced by the Clarion Singers at Birmingham, 1944, and later in London and at the People's Palace.
- 216 Numerous arias and cantatas in MS. by Alessandro Scarlatti, arranged and edited for voice and pianoforte.
- 217 Numerous works, mostly in MS. by old English and Italian composers, arranged and edited for practical performance.

ADDENDUM

In *Hinrichsen's Musical Year Book 1945-1946*, ed. Ralph Hill and Max Hinrichsen, London, 1946:—

"English Opera and Opera in English", pp. 58-64.

Gramophone Records

Poulenc: Montparnasse and Le Bestiaire.

Pierre Bernac, acc. Poulenc.

His Master's Voice DB 6299. 6s.

Metamorphoses and Two Poems by Aragon.

Pierre Bernac, acc. Poulenc.

His Master's Voice DB 6267. 6s.

These songs are very well worth hearing. They came as a charming surprise to one who knew Poulenc only for his piano compositions and reveal a range of purely musical imagination much wider than one could have expected. *Montparnasse* is one of the most nostalgic songs written for a long time. The poem, as with the words on the reverse side, is by Apollinaire. Such is the unchanging, universal meaning of that tiny part of Paris that, *fin-de-siècle* though the sentiments may be, it is the real, physical place one dreams about in this song rather than the ghosts of early twentieth-century art. *Le Bestiaire* is just the right companion piece. It is a most amusing collection of animals and fishes, and the six movements combine to remind us how many kinds of fun remain undreamed of by most of us. It takes Parisians to point them out, and if they do it with the insouciant, but fundamentally intellectual, wit of *Le Bestiaire* so much the better. The remaining record is scarcely less entertaining. Of the two Louis Aragon poems, the second, *Fêtes Galantes* comes off the better, just as in *Metamorphoses* the *Paganini* movement is the pick. Both are waywardly, even riotously, light hearted. The remaining songs on this record are far from dull, but also far from distinguished by comparison.

Bernac's singing is very fine indeed and Poulenc's accompaniments are what we should expect. One is reminded of the Benjamin Britten-Peter Pears combination; in both cases the composer has given his songs to just the right singer and in both cases he is himself pianist enough to do justice to both his choice and his score, as only a composer can. The difference is that the Frenchmen seem to be enjoying themselves.

J.B

London Concerts

THE outstanding event of the early summer was the visit of Victor de Sabata, chief conductor of the Opera in Milan. The present artistic revival of the London Philharmonic Orchestra owed its inception very largely to his powers as an interpreter and disciplinarian. Unlike the rank and file of British conductors who rehearse their programmes once through (if you can call this "rehearsal") and then can think of nothing further to do, Sabata, with an average of three rehearsals per concert, packed each to the full with sheer concentrated effort and worked the orchestra almost beyond endurance. The results were astonishing and eventually, when Sabata was almost due to return home, the chronic lethargy of English criticism was disturbed; so much for the vanguard of musical thought! Among a series of fine readings, which were individual without being wayward, we may perhaps choose Respighi's *Pines of Rome* for special mention; this performance in the Stoll Theatre on 28th April was one we shall long remember.

If Schnabel's recitals were more convincing than his concerts with the Philharmonia Orchestra, this was due to the Albert Hall's merciless swamping of so small a body of players. The recitals were less subject to the vagaries of echo and distance and were therefore much more rewarding. Schnabel has long been famous for his interpretation of the *Diabelli* variations for a number of reasons, all of which he made quite plain once again on 17th May, with a depth of humour added which we do not remember from earlier years.

Sir Thomas Beecham's concert with the B.B.C. Orchestra on 5th June was memorable for a fine performance of the *Royal Hunt and Storm* with the choral part which is almost always omitted, and for four excerpts from *Tristan* with Marjorie Lawrence which proved her to have the voice for Isolde, if not the temperament, and reminded us that Sir Thomas' flair for opera is still his greatest quality.

On 30th June Michael Tippett conducted a performance of his Concerto for Double String Orchestra at the Stoll Theatre. An angular and unrewarding first movement does much to prejudice the listener against the two that follow, which is all the more unfortunate since they have something worthwhile to say, without, however, sounding the depths of Bartók's Concerto for Orchestra or displaying a stylistic facility comparable with Bliss' *Music for Strings*. The hectic instability of the composer's conducting was emphasized by contrast when Erich Leinsdorf took charge of the rest of the programme. He gave performances of two symphonies—Sibelius' fifth and Brahms' second—which more than upheld the fine reputation with which he came here. Mr. Leinsdorf, as befits a pupil of Bruno Walter, is a conductor of the old school who does not disdain to give "leads" to his players. For in the same way that impressionist composition merely camouflages the artist's inability to write a tune (or does it?), impressionist conducting, of which we have seen so much in recent years, too often hides a defective stick technique or a faulty sense of rhythm, or both. The London Philharmonic Orchestra gave of their best, playing with a zest and confidence that were very refreshing. We hope they will give many more concerts with Mr. Leinsdorf.

THE FIFTY-SECOND "PROMENADE" SEASON

The more we hear about the "Henry Wood" Promenade Concerts the less of that grand old man's character they retain. Even so, most nights the Albert Hall has been well filled and our great new musical public has obviously been satisfied with the circus provided for its amusement. We estimate that the B.B.C. must have made a profit of the order of £15,000 on the eight-week season; good "business" indeed, but the philistine must be reminded in his hour of triumph of one of Sir Henry's least popular precepts—that music must not be asked to "pay". If our estimate of the profit made is sound, and we cannot believe our figure is too large, then the suggestion we have long wished to put forward becomes a practical one: to employ a third orchestra. Three orchestras, under three competent conductors, each giving two concerts per week; this should ease the burden considerably,

raise the standard of performance and still leave a margin of profit, without encouraging speculators of the baser sort to put their financial shirts on the "Proms".

The reader will have assumed by now that this year's efforts reached a new artistic low. At their worst they did; e.g. *The Wanderer Fantasia* on 14th August, the Brahms Double Concerto on the 19th, the opening of Mozart's 32nd Symphony in G on the 29th, the string playing in the coda of *Leonora III* and the lack of precision between orchestra and soloist in Schumann's *Introduction and Allegro* on 4th September—all these, together with Menuhin's astonishing lapse from grace in the Elgar Concerto on 27th August, are what we most want to forget and also preclude from being paralleled in 1947. Obviously rehearsal had been scamped; the bowing of both the London and the B.B.C. Symphony orchestras bore witness to this night after night, while the former at least had been augmented without due regard to the artistic capabilities of some of the new members.

As always, there were some more rewarding evenings: Max Rostal's performance of Bartók's Concerto (though we have still to hear the work played within the time limit of 32 minutes suggested by the composer), William Primrose in the Walton Concerto, Ireland's *Mai-Dun* on 29th August and Szigeti in the first Prokofiev violin Concerto. These would have held their own in any company and contributed a great deal to the relief of the general gloom. The audience, even more than usual, proved their inability to discriminate by the surging applause they doled out for everything—good, bad and indifferent.

Contemporary Music

COVENT GARDEN: 7th JULY

THE first concert of the I.S.C.M. Festival brought to light one work which should find a place in our permanent concert repertoire, Elsa Barraine's second Symphony; while another, Richard Mohaupt's *Civic Music*, steered clear enough of the traditional I.S.C.M. idiom to retain some meaning for those of us who still regard music as an art, without forfeiting its claim to be regarded as "up-to-date".

For the rest, we could admire the skill with which Elisabeth Lutyens has contrived her *Three Preludes*, without being convinced that twelve-tone composition properly belongs to the realm of art any more than chess, the differential calculus or that much publicized school of painting whose achievements match those of the infant mewling and puking in a box of paints and smearing messy daubs of unrelated colours, *toujours surréaliste*.

Robert de Roos' piano Concerto owed more than its opening to Rachmaninov without ever producing a striking theme to bind its diffuse and scrappy elements together. We doubt whether a first-rate performance, which this was not, could have done much to unearth sterling values here, or in Prokofiev's stillborn offspring of the *Hymn to Stalin* and *Overture 1812*. This *Ode to the End of the War* is the most trumpery thing of Prokofiev's we have ever heard or ever hope to hear.

G. N. S.

SECOND ORCHESTRAL CONCERT: 14th JULY

AFTER 7 years of Continental silence, save for the noise of high explosives, it was a pleasure to hear Babel let loose in the foyer before, during, and after the concert. As a climax to that most important part of these annual Festivals now resumed, the gathering of the musicians of the nations, Sunday's concert was a brilliant success. If one missed some familiar faces through absence in America, there were many others one was glad to see, of men and women who had been lost in the turmoil of war and whom one had hardly expected ever to see again. To the whole week's music the prison camps have contributed an admirable quota. Inside that lovely theatre so recently restored (like the Festival itself) to rightful purposes, it was particularly pleasant (as it was, too, at the Goldsmiths' Hall) to hear concerts devoted solely to contemporary music. Exhibitions of modern paintings are common enough. In music the habits of the English public seem to demand that any work written after Brahms should be surrounded with music of assured historical respectability: how often one sees posters of recitals fully naming in large type the familiar classics and adding in a hushed footnote "and works by Vaughan Williams, Delius, Bartók and others"! The effect is exactly parallel to that produced by hanging a single Picasso or Stanley Spencer amongst the solid family portraits in a dark red and mahogany dining-room. I was far less concerned with trying to assess the trend of to-day in musical thought (which must have been disrupted like the railways and everything else in Europe), than with enjoying the various productions of 1939-1946. At once it may be said that the orchestral playing was good, though it was clear that more rehearsals were needed. Alan Rawsthorne's *Cortèges* has been played before, I hope rather better than on this occasion, for it was the weakest performance of the afternoon—rather muddled and unprecise, partly owing to the composer's own conducting, which is not ungraceful but less than commanding. It is an effective work with its various kinds of processions passing before us, a little limited in thematic conception, but with a pleasant texture and a distinctly personal sense of humour. In Manuel Rosenthal we found again the first-class professional conductor we knew in France before the war. Under him the orchestra brightened perceptibly. The *Nocturne* by Raymond Loucheur, which the composer explains by two quotations from the verse of the Comtesse de Noailles and Paul Verlaine, is not unpleasant music of the post-d'Indy school, unoriginal but well written for a comparatively small orchestra, and with none of the striving after novelty of effect that one associates with the modern music of a little further East. That striving we had *par excellence* from the Pole Roman Palester; indeed, in the strife of his violin Concerto the violinist was hopelessly beaten. Excellent player as Eugenia Uminska obviously was, much of the time one felt one was watching her through a thick plate-glass window. So much ingenuity must have gone to the making of this very long Concerto that one felt sorry the result was so negative. A capacity for sustaining climaxes was evident, and there were some good rhapsodic passages. The work seemed to improve as it wended its long way, and the finale seemed to achieve more than the other two movements put together. But even so the sum total was out of proportion to the effort made, and I cannot believe that the piece will hold a place in the repertory. Of Bartók's Concerto for Orchestra (1943) little need be said as it has been played in England before. One's eye strayed from the programme-note to that of Loucheur—to the words "cet arbre géant" of Verlaine. Here was music of some stature, of enormous inventive force, of a mind powerful enough to weld into an undeniable whole the most diverse musical elements. The performance under Boult was full and rich, if a little ragged now and then.

H. J. F.

GLYNDEBOURNE

The management refused press facilities to THE MUSIC REVIEW. We regret, therefore, that we are unable to publish any comment on the first production of Britten's second opera, *The Rape of Lucretia*.

Gramophone Records

Vaughan Williams: "Job", *A Masque for Dancing*.*

The B.B.C. Symphony Orchestra, c. Boult.
His Master's Voice DB 6289-93. 30s.

Bliss: *Ballet Suite*, "*Miracle in the Gorbals*".

Royal Opera House Orchestra, Covent Garden, c. Constant Lambert.
Columbia DX 1260-1. 8s.

When we first heard it—sixteen years ago at a Norwich Festival—few of us could have cared what Miss de Valois and the Camargo Society would make of *Job*. It spoke to us for what it was, and still is—a musical allegory cast as an Elizabethan dance suite. That its Pastoral, Saraband, Minuet, Pavane and Galliard should be adorned with an introduction, epilogue and some interludes in tempi unknown to the early writers of suites is not important to its essential structure. For its full realization as music this suite no more requires to be danced than is the case with those of Purcell or Bach. Much less, for these movements are related to each other organically. Each belongs to the other in much the same way that Blake's *Job* engravings are each part of a dramatic whole aimed at expressing truths and beliefs of a universal nature.

The recording of this set is good and the performance magnificent. Frequent ballet performances of this work have meant frequent playings by indifferent orchestras. This set will come as a revelation to those balletomanes with a taste for music.

On the stage, *Miracle in the Gorbals* is undoubtedly effective. Off the stage the music is frankly boring. Resourcefully scored, full of technical invention, well performed and recorded as it is here, this Suite fails to interest because it is conceived as accompaniment to an episodic drama whose complexities have no universal meaning and because there is little inspiration and subtlety in the musical version of the "set book". The latter has much to do with death. It is characteristic of the unsubtle scoring that when death comes to Bliss' *Gorbals* it does so to a piece comically reminiscent of Chopin in B flat. The most effective moment is when the *Lovers' Dance* is interrupted by *The Finding of the Body*. Bliss really does electrify us and the sense of utter shock is brilliantly achieved. But the moment, with its cutting, pungent noise, is soon over and forgotten. One of the great moments in *Job* is where Satan makes his first appearance. This grips with a frightening intensity; the means are relatively simple pizzicato dissonances from the cellos, not even played loudly. They become an integral part of what follows and the spirit of evil in Vaughan Williams' score continues to grip us until its banishment. This comparison of dramatic high lights in the two works serves very well to illustrate the relative musical quality of the scores. Not that this is called for; but ballet is a great leveller and something must be done towards saving some music from its followers. In this respect His Master's Voice have done a great service here. For the rest, plenty of people will buy *Miracle in the Gorbals* and all the other recorded ballet suites in much the same way that they collected Petrouchka and Giselle dolls in the good old pioneering days of the Russian Ballet.

Chopin: *Fantasie-Impromptu in C sharp minor*, Op. 66, and *Polonaise in A*, Op. 40, No. 1.
Iris Loveridge.

Columbia DX 1239. 4s.

Of practically all Chopin's posthumously published work it can be said that the composer would have preferred that it should remain unpublished. For the reader's benefit, Opp. 4, 5 and 66 to 73 are posthumous, together with exactly half-a-dozen miscellaneous unnumbered pieces. Op. 66, one of the most hackneyed of the composer's works, could not have been highly regarded by Chopin. It is flashy and monotonous. The present recording is better than the recent His Master's Voice DA 1848, but there is little enough reason for another issue. Even more hackneyed is the piece on the reverse side. Miss Loveridge plays competently and is well recorded.

* Strongly recommended.

Field: Nocturne in E ("Midi") and Nocturne in E minor.

Denis Matthews.

Columbia DX 1228. 4s.

Balakirev: Reverie and Mazurka No. 6 in A flat.

Louis Kentner.

Columbia DX 1237. 4s.

Matthews plays his pieces delightfully. Who, in the first instance, can have been responsible for labelling all John Field's piano pieces *Nocturnes*? The title is ludicrously inept for a movement which the composer himself named "Midi". This charming thing is pure sunshine and the twelve clock strokes that end it are the chimes of high noon. The E minor piece reminds us that whatever credit is due to the inventor of the form and spirit of the piano nocturne should have gone to Field. Unfortunately every schoolboy knows it is Chopin's.

It is difficult to see why Balakirev's standing as a composer should be higher than Field's. Kentner's new record does not help. Like so much else of Balakirev's piano work, these pieces might have been written by Liszt in an off moment. Kentner's playing is adequate; the recording is not.

Bliss: "Baraza" from Men of Two Worlds.

Eileen Joyce, the National Symphony Orchestra and Male Chorus, c. Muir Mathieson.

Decca K 1174. 4s.

The more successfully the composer of film music does his job, the more difficult it is to assess the effectiveness of his work when one has not seen the film of which it should be an integral part. One simply cannot say much for this work as dissociated music. It is a miniature piano concerto in which there are three linked movements and a lot of noise. So much noise indeed that one does not even hear the entry of the Male Chorus when their cue comes. Events show this to be no loss.

The fact that Bliss' film music is poorer than his ballet music by a similar margin to that which exists between the latter and his real music should teach us something. Although ballet queues may chatter on a rather rarer plane than twice-a-week picture house addicts, it is really not so far from Denham to Sadlers' Wells!

Delibes: The Bell Song (Lakme).

Lily Pons, orchestral accompaniment, c. Pietro Cimara.

Columbia LX 940. 6s.

Like the cartoonist whose aim is to make the victim look more like the victim than he really is, Miss Pons sets out to make the *Bell Song* more bell-like than bells. The noise she makes in this effort is most unusual. A more shrilly acrobatic piece of misplaced endeavour than this macabre performance has not so far been perpetrated on records.

Haydn: "O How Pleasing to the Senses," The Seasons and Purcell: "Hark the Echoing Air," Faery Queen.*

Isobel Baillie and The Hallé Orchestra, c. Leslie Heward.

Columbia DX 1234. 4s.

This is a lovely record. In both arias Miss Baillie maintains a purity of tone and range of quiet expressiveness that make a perfect performance. The late Leslie Heward conducts the orchestra in an accompaniment worthy of the singing.

Gounod: "*Quand tu Chantes*" and "*Au Rossignol*".

Pierre Bernac, acc. Francis Poulenc.

His Master's Voice DB 6250. 6s.

Mussorgsky: "*Song of the Flea*" and

Koeneman: "*When the King Went Forth to War.*"

Nowakowski and the London Symphony Orchestra, c. Warwick Braithwaite.

Decca K 1172. 4s.

Both these singers have fine voices and are well served by accompanists and recording engineers. It is exasperating that they should not have sung things other than these. The French baritone is so good that he conjures charm from the Serenade. He cannot do the same for *Au Rossignol*, a dreary confection in Gounod's nastiest vein. The Polish bass has even worse material in Koeneman's rubbishy ballad, but he rewards us handsomely in *The Flea*. Not the words (in Russian) nor the tune (sung accurately for the nonce) but the quality of his tone conveys the song's sardonic humour. Even his brief laughter means something, and that has not been true of any performer since Chaliapin in the flesh.

Purcell, arr. Whittaker: *Chaconne in G minor*.

Philharmonia String Orchestra, c. Constant Lambert.

Columbia DX 1230. 4s.

This is an arrangement, presumably from a harpsichord composition. Neatly scored and superbly played it is not a very interesting work; Purcell's inventiveness fails him long before the end of what is for him a longish movement. His genius is essentially epigrammatic and the extension of brief material into major form appears as a labour with nothing of inspiration.

Gounod: "*Faust*", *Ballet Music*.

City of Birmingham Orchestra, c. George Weldon.

Columbia DX 1247-8. 8s.

Much worse ballet music than this gets regular theatre performances. What passes for opera production in this country rarely includes the ballet when *Faust* is "given" and it would seem a fair thing to do for one of the many ballet companies now touring to put it on in its own right. At any rate a good recording is not unwelcome, and Mr. Weldon, now an established purveyor of light music, has made a very good recording indeed.

Berlioz: *Harold in Italy*.

The Boston Symphony Orchestra with William Primrose, c. Koussevitsky.

His Master's Voice DB 6161-5. 30s.

Had the recording of this performance been more nearly worthy of the playing, this set might have been unreservedly recommended. The recording is not bad, it is merely not consistently first class: the performance is superb. As the only available version of the work the issue is undoubtedly tempting; prospective buyers are advised to listen to it with both steel and fibre needles. Whether one or the other overcomes the recording defects to an acceptable degree is a matter for personal decision.

Primrose gives the lie to Sir Thomas Beecham's recent dictum that only women get the best out of the viola. The recording is very kind to his solo passages and his tone is something to be enjoyed like an unexpected gift of vintage wine. (It is a thousand pities he should be lost to this country.) The orchestra plays up to Boston standards. The trombone passages on the final side are electrifying and many British brass ensembles could learn from these records much that would be good for them. Koussevitsky shows his mastery most clearly in the *Pilgrims' March*; this movement often appears as the weakest in the work and, in fact, includes one of Berlioz' most characteristic lapses in taste and judgment. Played as it is played here we get what Berlioz wanted and the movement has the nobility of the strange, erratic mind that conceived it. J.B.

Grieg: *Peer Gynt, Suite No. 2. Ingrid's Lament, Arabian Dance, Return of Peer Gynt, Solveig's Song.*

London Philharmonic Orchestra, c. Basil Cameron.

Decca K 1456-7. 8s.

This, rather than the first suite, is the real Grieg, and probably why it has not achieved the same restaurant orchestra popularity. The real Grieg requires for its thorough appreciation a good deal of sensibility for certain intangible things, and this is not everyone's cup of tea. The present performance is sensitive, and the delicacy of the scoring is well brought out in the recording, which only suffers from rather prominent surface noise—bad enough to drown the *ppp* in *Solveig's Song*.

Grieg: *Concerto for Piano and Orchestra in A minor, Op. 16.*

Moura Lympny with the National Symphony Orchestra, c. Sidney Beer.

Decca K 1134-7. 16s.

This set, presumably, is not "*ffrr*" and doesn't sound like it; for the recording is but average and the surface noise unduly prominent. There is also a recurring low-pitched thump on some sides which has not been traced to any defect in the reviewer's equipment.

The performance is most disappointing, and can add nothing to Miss Lympny's reputation. This work's merits have been debated almost *ad nauseam*, but it certainly needs the right handling to "get over". It may not necessarily need a de Greef—the Giesekeing set happens to be the reviewer's preference—but it needs a great deal more than is provided here.

One feels that, as each chunk of potential virtuosity came up for handling, soloist and conductor took a deep breath the better to get through it, with the result that there is no continuity of rhythm and development. The thing comes in snatches—as the reviewer's wife brilliantly suggested, it reminded her of film shots badly strung together by an unskilful film editor—and in the great moment of the second movement the dithering and messing about become infuriating. The treatment here is so deplorable as to create a vivid image of soloist and conductor looking at each other with the mute question "where do we go from here". Alas, they don't get anywhere.

* * * * *

Since the above review was written it has been noticed that this set comes under the category of "*ffrr*", and has been reviewed at length in another journal. As the comments there were so completely different from our own, the whole work has been reviewed again with the most scrupulous fairness.

There are no second thoughts to modify the first expressed opinion of the performance as a work of art. As a recording, the set is just average 1940-ish. Side by side we comment on it as follows:

Sides 1 and 2: The bass is quite definitely too prominent, at times drowning everything else. The bass on the reviewer's instrument is corrected for the customary cut of 6 dB. per octave on standard records by an appropriately designed electrical network, the pickup having a flat output.

Side 3: The piano tone is muddy and in the showy conclusion of the movement is just cacophony through absence of definition.

Side 4: The beginning of the second movement is most delicately scored, and we have found the Decca recording system is usually very faithful to delicate scoring; but here there is a rough unnatural fuzziness that spoils the clarity of the whole thing. Horn tone is exceedingly odd, certainly not natural; and wobbly. Yet the strings are good and not obscured by the other strange things going on at the same time.

Side 5: The treatment is so distasteful to us that we find it impossible to pay any attention to minutiae. The general effect is of thump and hesitation.

Side 6: On loud passages the string tone is very "tight".

Side 7: Woodwind and strings are good and well recorded; the heavy chords on the piano are very unsatisfactory.

Side 8: The piano tone is good to start with, but when the heavy stuff comes along, definition goes and we are left in a welter of noise that means nothing.

In the face of the above it is clearly impossible to recommend this set, thus prompting the question: "What is the function of a reviewer?" No matter what may be the glamour of a great name we feel it our duty to damn a bad performance. As for the recording, we must not be swayed by advertising copywriters' blurb. We must arm ourselves with a reproducing instrument which is as flawless as can be made. We must know exactly and precisely what sort of sounds the instruments of the orchestra make in real life. We must have listened to a very large number of records of all types to make ourselves conversant with the limitations of the material, and then we must play over our review records and tell the truth as we see it.

All this seems commonplace, but we have read with a great deal of interest the comments made by other reviewers in other journals on records which we have played over ourselves. We do not question their integrity, but we are beginning to suspect that there are more bad reviewing gramophones in existence than we suspected. Where we have found our opinions to coincide with others we have known what type of machine they were using, and we console ourselves with the reflection that we were not quite so incurably acid as we thought.

With this intermission we can return to our records, some of which are very tough mutttons.

Hugo Wolf: Auch kleine Dinge and Und willst du deinen liebsten sterben sehen?

Elisabeth Schumann and Gerald Moore.

His Master's Voice DA 1860. 4s.

This was tried on a select party of Wolf fans, and the general opinion was that it sounded like an acoustic recording without the surface noise. Schumann is inarticulate, and the tone of the piano accompaniment is primitive.

Mozart: Arias—Deh vieni, non tardar. ("Marriage of Figaro.")

Come scoglio. ("Cosi fan Tutte".)

Hjördis Schymberg, with orchestral accompaniment, c. Grevillius.

His Master's Voice DB 6294. 6s.

This is good clean recording and talented singing. Schymberg has a fine technique. There is practically no blasting of the microphone on top notes, which is a great relief.

Gounod: 'Tis love. Ah. 'Tis love. ("Romeo and Juliet.")

Donizetti: Down her pale cheek. ("The Elixir of Love.")

Hedde Nash and the Philharmonia Orchestra, c. Süsskind.

His Master's Voice C 3492. 4s.

The Donizetti is sung with much feeling by Mr. Nash, although he sometimes gets too near the microphone, the only complaint about the recording which is otherwise good and clean. The Gounod is merely dull and not worth recording, unless one happens to like Gounod.

Weber: Softly sighs. ("Der Freischütz.")

Joan Hammond and the Philharmonia Orchestra, c. Tausky.

His Master's Voice C 3510. 4s.

This celebrated *tour de force* is forcefully rendered by Miss Hammond. The first side is very pleasant; there is good balance between voice and orchestra and the singer's articulation is good. Side 2 really gets down to it, and reminds one at times of standing on the platform of a smaller station as the Flying Scotsman goes through, except that the Doppler Effect is missing. Instead, the top notes are held only too well for the microphone to cope with the situation, and one comes to the journey's end with a sight of relief.

*Gluck: Aria—What is life? ("Orpheus.")**

Handel: Aria—Art thou troubled? ("Rodelinda.")

Kathleen Ferrier and the London Symphony Orchestra, c. Malcolm Sargent.

Decca K 1466. 4s.

No, we are not troubled, for this is the best vocal record of the batch. The recording is clean, well balanced, and has little surface noise, altogether one of the best "ffrr"s we have heard. Miss Ferrier has good diction and a sympathetic voice, and the conducting is well done. There is no trace of discomfort on the high notes.

Walton (words by Massfield): Where does the uttered music go?

B.B.C. Chorus, c. Leslie Woodgate.

His Master's Voice 3503. 4s.

A somewhat uninspired performance; the recording is good and worth buying if one wishes to have the work in one's library.

Chopin: Mazurka No. 48 in A minor, Op. 68, No. 2.

Waltz in E minor, No. 14.

Dacquin: Le Coucou.

De Severac: Musical Box.

Solomon.

His Master's Voice C 3509. 4s.

This mixed bag is well worth having as a change from Solomon's recent recordings. The piano tone is a shade too Pleyel-like for the reviewer's taste—he prefers a Steinway to a celesta—but Solomon is very sure of his ground. The De Severac is most competently played and recorded—the tinkle of a musical box is quite amazingly imitated.

*Adam (arr. Lambert): Giselle—Ballet music.**

Royal Opera House Orchestra, Covent Garden, c. Constant Lambert.

Columbia DX 1270-1. 8s.

Another good performance and recording of this orchestra. This very pleasant music sounds fresh at any time, and while not, perhaps, in the front rank of ballet music, has merits all its own. Recommended.

Schubert: Symphony No. 8 in B minor (The "Unfinished").

Liverpool Philharmonic Orchestra, c. Malcolm Sargent.

Columbia DX 1266-8. 12s.

Another "safe buy" gone west. When one thinks of the superb records produced by this orchestra under this conductor under the auspices of E.M.I. recording engineers, one might think that here is a combination that can't go wrong. But these records show that everything can go wrong and we suppose that there can be no such thing as a safe buy if one is buying records on chance.

The performance is quite reasonably good, if somewhat stodgy at times, and the *ppp* recording is well nigh perfect, especially as the surface noise is so slight as to interpose little or nothing between one's ear and the instruments. Otherwise the recording is perfectly beastly. Tutti are cracked and tinny; even a simple *ff* is rough, whatever instruments are playing, and very frequently the melody is lost in an overpowering middle register which drowns both treble and bass.

Why do these things happen? Are we to suppose that the recording men, knowing that most gramophones are far worse than their worst records, sometimes cease to care? We have accepted with resignation the dreadful decline in quality of B.B.C. transmissions, but only the high-fidelity enthusiasts realize how bad it is. If our recording men are going to be as lax, then we might as well give up hope of ever having music in our homes except what we make ourselves. We most earnestly beg the recording companies not to let their undoubted talents get stale and languish, but to make it a point of honour (not to mention integrity of purpose) to make the best recordings they can, and if they are not satisfied, withdraw a bad one before it goes out from the factory.

Tchaikovsky: None but the Weary Heart.

Gallet: Élégie.

Joan Hammond, acc. Gerald Moore, James Whitehead and Anthony Pini.

His Master's Voice B 9486. 3s. 3d.

This is a pleasing record with a singularly good accompaniment well recorded. How frequently vocal records have no attention paid to the accompaniment! Miss Hammond sings with her usual competence, but seems a little uncertain of pitch at times in the *Élégie*.

Butterworth: The Banks of Green Willow.

Philharmonia Orchestra, c. Maurice Miles.

His Master's Voice C 3491. 4s.

A good clean performance and recording of this charming work, which, by some, may be labelled "slight". Yet it is not always possible to find good records of slight music as a change from the big stuff. There seems to be some uncertainty about the recording at the beginning of side 2.

Chopin: Ballade No. 4 in F minor, Op. 52.

Solomon.

His Master's Voice C 3403. 4s.

A good performance of this popular work and quite up to the Solomon standard. The record is to be recommended, although there are times when something seems wrong with the piano in the upper register. As there seems to be no reason why the recording should fail at this point it may be the piano—or the studio.

Mendelssohn: Symphony No. 4 in A major, Op. 90 (The Italian).

National Symphony Orchestra, c. Dr. Heinz Unger.

Decca K 1370-3. 16s.

This is probably the best recording we have of this work, and equally probably the best performance. The present reviewer has never been able to summon up much enthusiasm for Mendelssohn, which may bias his judgment, but he thought the present rendering of the second movement much more interesting than many performances he has heard, and if this symphony is going to "fall down" it is in the second movement, which can be positively banal.

As to the recording, it is much more attractive as to "top" and surface noise than some of these new wide-range Deccas. There is still something fuzzy about the string tone, best described as a sort of over-emphasized wispiess. This wispiess has been pointed out by high-fidelity enthusiasts for a decade or more as a sure mark of wide-range reproduction. It is, but not of undistorted wide-range reproduction. If one has a wide-range speaker, then harmonic distortion is acutely noticeable, and insidious forms of harmonic distortion do produce wispiess which is certainly not present in the original performance. This distortion may be set up by the recording equipment, the record or the reproducer. The reviewer's equipment reveals that a very large proportion of records are not really good, but when a very good one comes along the results are terrific. The superb violin tone of the Neveu-Sibelius set proves that it can be done, and also, it is humbly suggested, exonerates the reviewer's gramophone from manufacturing spurious harmonics. Why, then, does this wispiess persist on all the *ffrr* records? No prizes are offered for the correct or any answer.

The present set is marred by a perfectly abominable recording of the *War March of the Priests* by the London Symphony Orchestra on side 8. These fill-ups are unethical in any event, but if recording companies are too mean to issue single-sided records at half-price, why make matters worse by putting on any old muck?

Wagner: Tannhäuser—O Star of Eve.

Herbert Janssen with the Metropolitan Opera Orchestra, c. Breisach.

Tannhäuser—Wolfram's Entry.

Herbert Janssen with the Orchestra of the Colon Opera House, Buenos Aires. c. Kinsky.

Columbia LX 948. 6s.

This dreary stuff might be saved by a brilliant record, but the present disc is completely dull. We observe that Janssen travels both North and South America, but the recording is so flat and uninspiring that he might as well have stayed at home.

Weber: Der Freischütz, Overture.

Philharmonia Orchestra, c. Süsskind.

Columbia DX 1244. 4s.

An authentic performance in the correct tradition. Unfortunately, there is an absence of "atmosphere" in the recording and some deterioration of string tone which definitely removes the disc from the top class. Brass and woodwind recording is good, but sometimes the record "hoots" at one. You know the effect?

*Gavin Gordon: "The Rake's Progress"—Ballet Music.**

Royal Opera House Orchestra, Covent Garden, c. Constant Lambert.

Columbia DX 1249-50. 8s.

This amusing work is most competently played and recorded. Recommended.

Rachmaninov: Concerto No. 3 for Piano and Orchestra, Op. 30.

Cyril Smith and the City of Birmingham Orchestra, c. George Weldon.

Columbia DX 1251-5. 20s.

On a first playing the thing sounded so awful as to be unbelievable. Suspecting a touch of liver, the set was loaned to a friend who owns the usual fifty-guinea radiogram. It was returned with the comment that he liked it very much. A second playing was made, and in view of the friend's comment listened to with the greatest care. There can be no doubt that this is one of Columbia's new lows.

When quiet the piano is thin and tinny; when Mr. Smith really gets down to it, we have a splurge of sound which is quite incomprehensible. At the beginning of the second movement, the orchestral introduction gives some promise of better things to come, but then the piano arrives and all is chaos. The recording is lacking in bass and bears all the marks of poor American recording on an off-day.

It is difficult to imagine what takes possession of the recording engineers and art men (if one has "art men" in recording studios) to cause them to produce such calamities as are perpetuated on these five discs. A good recording of this work would be welcome, but to anyone who did not know it the present set would contribute nothing to his knowledge. Neither the structure, the colour, nor the very idea of the work is conveyed in the slightest degree.

Yet the friend liked it very much, so, presumably, someone will buy it; but it is hard to understand why. H. A. H.

Beethoven: Leonora Overture No. 2.

Amsterdam Concertgebouw Orchestra, c. van Beinum.

Decca K 1431-1432. 8s.

It was a splendid idea to re-record this work and to use this magnificent orchestra. This must have been a very fine performance—as far as one can judge from a recording that is often muzzy and ill-balanced. The dynamics are superb and van Beinum is obviously in the front rank of Beethoven conductors. It is disappointing that Decca could not have taken more trouble over this orchestra's brief visit.

Weber: "Ocean, thou mighty monster", *Oberon*.

Joan Hammond and the Philharmonia Orchestra, c. Vilem Tausky.

His Master's Voice C 3493. 4s.

Miss Hammond's voice here often sounds thin and shrill in the upper register, especially when singing *forte*. She gives us, however, some lovely moments in the softer passages. The recording is not kind to her or to the orchestra.

Thomas: *Overture Mignon*.

National Symphony Orchestra, c. Fistoulari.

Decca K 1166. 4s.

Fistoulari appears to have treated this rather casually. The middle and back-benchers have a field-day and there is some superb solo work. Recording is good. G. B.

Stravinsky: *Petrouchka*, *Ballet Suite*.*

The London Philharmonic Orchestra, c. Ansermet.

Decca K 1388-92. 20s.

Bearing in mind the recent issue of *The Planets*, we have no hesitation whatever in acclaiming these records of *Petrouchka* as the greatest recording achievement yet put before the British public. (The Americans have been given a set of *Don Quixote* conducted by Fritz Reiner which approaches the same category.)

Ansermet secures a first-class performance from the London Philharmonic Orchestra and was obviously the ideal man to record this score with which he has long been associated. The recording is complete and the overall quality is something which has to be experienced to be believed. In this case at least "ffrr" is no empty phrase.

We cannot urge readers too strongly to buy, beg, borrow, build or even steal a high-grade modern electrical reproducer. No other makeshift of whatever vintage will re-create the magic of these records.

There is still room for improvement of the recording of upper strings which do not sound absolutely right at any intensity above *mezzo-forte*, and some climaxes could be smoother. But, as everyone with any experience of recording knows only too well, perfection is most elusive and there is no reason to suppose that anyone will ever achieve it. Meanwhile this *Petrouchka* forms a new highlight on which we offer our sincere congratulations to all concerned.

Hérolf: *Overture, Zampa*.*

The London Philharmonic Orchestra, c. Cameron.

Decca K 1453. 4s.

The old war-horse refurbished and paraded in its true colours. Very good performance and recording. Excellent material for deflating musical snobs.

Rawsthorne: *Street Corner Overture*.

The Philharmonia Orchestra, c. Lambert.

His Master's Voice C 3502. 4s.

(Recorded under the auspices of the British Council.)

This is a fine overture, completely unpretentious, close-knit, well scored and embodying at least one good tune. Must be heard by anyone who pretends to an interest in modern composition. The recording is conspicuously less good than either of the above-mentioned Deccas.

Weber: *Overture, The Ruler of the Spirits, Op. 27*.

The Philharmonia Orchestra, c. Stüsskind.

Columbia DX 1262. 4s.

It is promising to find a new record of a Weber overture which is not yet another *Oberon*, *Freischütz* or *Euryanthe*. The Gramophone Company may perhaps be launching out on uncharted seas, so we take this opportunity of suggesting *Preciosa* and the two symphonies for early attention.

This performance is not an unqualified success. Once again the Philharmonia Orchestra appear to be forcing their tone, trying to make beefy playing compensate for lack of numbers. Particularly is this true of the coda, as usual the most vivid part of the whole extravaganza, which here degenerates into a messy babel of noise—suggesting that one should not count one's turnips until they have survived the fly. Some of the individual woodwind playing is very good indeed. The surface of our review copy is noisier than it should be.

*Handel-Beecham: The Great Elopement.**

The London Philharmonic Orchestra, c. Beecham.

His Master's Voice DB 6295-97. 18s.

This is a ballet suite in seventeen numbers written by Sir Thomas Beecham. He has taken the music from *Rodrigo, Il Pastor Fido, Ariodante, Il Parnasso in Festa, Teseo* and the posthumous suites for harpsichord, and redressed it in comparatively modern garb to form a series of pieces admirably contrasted yet combining as a homogeneous whole. Light music of the best kind superbly played, as this is, can make good listening apart from the ballet, and we have heard few pieces with the immediate appeal of the *Hornpipe* on side four. The recording is respectable.

*Falla: The Three-cornered Hat.**

The Philharmonia Orchestra, c. Galliera.

Columbia DX 1258-59. 8s.

A good set of this scintillating music has long been wanted and now we have it. The playing is highly pointed and brilliant; adequately recorded.

Mozart: Rondo in A minor (K. 511).

Artur Schnabel.

His Master's Voice DB 6298. 6s.

*Beethoven: Piano Concerto No. 4 in G major, Op. 58.**

Artur Schnabel and the Philharmonia Orchestra, c. Dobrowen.

His Master's Voice DB 6303-06. 24s.

Schnabel's first post-war records show two great improvements on his earlier ones: a greater mellowness of performance and, as one would expect, improved fidelity of the recording process. Even so, it is unfortunate with two masterpieces such as these, played with consummate musicianship, that the range of frequencies transferred to the discs is so narrow compared with the best current practice.

The Concerto set, none the less, comes much nearer capturing the various subtleties of interpretation which Schnabel and Dobrowen sought in vain in the labyrinthine Albert Hall earlier in the year; the records have caught that air of intimacy which no artist could transmit across the gloomy depths of the Kensington mausoleum, and all except the owners of high-fidelity reproducing equipment should be fully satisfied.

*Haydn: Sonata in D major.**

Solomon.

His Master's Voice C 3494. 4s.

This is a much better record than the Mozart *Rondo* noticed above. Where the former produces a tone that is "boxed" and woolly this Haydn disc is clean and true and reproduces the piano much more accurately. Solomon's playing is a delight.

Giordano: Come un bel di di maggio ("Andrea Chenier").

Amor ti vieta ("Fedora").

Björling and Orchestra, c. Grevillius.

His Master's Voice DA 1836. 4s.

As a record this is not up to the standard of the best modern English practice. It is tubby and lacking in top and bass. But the combination of Giordano's rousing music and Björling's magnificent voice is irresistible. Let us hope that Björling and Grevillius will make many more records and that the fidelity of the process employed will improve.

Elgar: Sea Pictures, Op. 37, and

Haydn: The Spirit's Song.

Gladys Ripley and the Philharmonia Orchestra, c. Weldon.

His Master's Voice C 3498-500. 12s.

Remembering the vigour and sweep of Sir Henry Wood's performances of this work with Muriel Brunskill, we anticipated a good wallow in old-time sentiment from these records. It is no fault of Miss Ripley's that this version remains stodgy and trite; most of the words are little better than doggerel and Mr. Weldon never succeeds in getting the orchestra off the mark. The effect of the whole is dull and lifeless, while the recording has no outstanding merits.

The Haydn is equally dull and seems scarcely to have been worth putting on record.

G. N. S.

Correspondence

50, Mannering Gardens,
Westcliff, Essex.

26th May, 1946.

To the Editor of THE MUSIC REVIEW.

COURTESY IN REVIEWING

SIR,—Before the war, while making notes on Mozart's concertos, I heard of the issue of Girdlestone's book from Fischbacher's of Paris. I wrote to the author, who hoped that I, too, would publish a book, since propaganda was needed for a neglected and important part of Mozart's work. Fortunately I preserved the letters in which he gave me generous information about textual sources and critical writing, thereby saving as much time, trouble, and money as he did by his loan of papers and editions of pre-Mozartian concertos. I can therefore state

- (1) that he drew my attention to Mozart's dislike of dragging, mentioning the change from *Adagio* to *Andante*, between the Paris MS. of K. 488 and the early editions, as probably representing Mozart's wishes, since it was in keeping with the nature of the movement cited;
- (2) that he included Blume's *Jahrbuch* article among a list of work by German musicologists which I should consult, stating that he disagreed with Blume's summing up.

Finding no reference to the Paris MS. in Girdlestone's book, Dr. Hans Redlich makes the ill-natured assertion that the author is "ignorant" of original sources, developing a sufficient length of writing round the offensive word and synonymous phrases to occupy more than three-quarters of his space—a page of your print. Finding no bouquet handed to Blume, Redlich presumes to read both the author and us a lecture on what ought to have been derived from Blume, and what would (and will) be found in any treatment of the subject by Hans Redlich.

The language used, and the inordinate space spent on the alleged flaws, would have been discourteous and conceded even had Dr. Redlich been certain of his ground. An equally ill-natured reader might well have supposed that the reviewer, himself intending to write about the concertos, took opportunity for a Puff Preliminary. Since the rudeness was public, and since Dr. Redlich is not the only German or Austrian musicographer who adopts a superior and didactic attitude towards English musicians, I should be grateful if you would allow my reproof to be public. I therefore ask Dr. Redlich to consider the following points:—

1. The reviewer's task is to estimate how far an author has achieved his intentions or pretensions; if he wishes the intentions had been otherwise, he may justly spend a little space in saying so, and explaining his difference from the author's attitude.
2. Girdlestone's intentions were not primarily textual. His is the first full study of the concertos in any language. Many of those works are unknown except to scholars; nearly all are neglected; a few are badly performed, chiefly by a player commended by Redlich, who "interprets" them with an insolent, didactic rubato, despite Mozart's expressed wish, alternately Beethovenizing and Schumannizing. Girdlestone set out to blaze a trail. Had exhaustive textual criticism of the kind admired in Germany been added to his present work, the volume would have been a large one selling at several guineas, and would have failed in its purpose to rouse wide enthusiasm for its subject among musicians and Mozart-lovers. Where incomplete text calls for textual commentary, Girdlestone makes it briefly; as a friend of Saint-Foix, he makes it accurately; as an Englishman, he does not parade his knowledge.

3. English musicians appreciate fully the splendid work done by foreign musicologists who have settled in this country, but we should like them to know, without returning their lofty manner of bestowing knowledge, that we rank as finest that musicography which most clearly reveals the working of a composer's mind, whether or not it thereby communicates an exhaustive supply of textual facts. By this valuation, the writing of our Heseltine or Tovey stands well ahead of any by "mere" researchers who publish their findings. Thus, while one of my German friends told me that he could not understand why a man with Ernest Newman's knowledge of Wagner wrote so "flippantly", we are grateful that E. N., for all his sound scholarship, makes such good reading. This very "good reading" is suspected by musicians from Central Europe. How can medicine which does not taste nasty contain any cure? The necessary research is there in Newman, as it is in Saint-Foix, and as, in a limited field, it is behind Girdlestone's book, but it is valuable as an indispensable weapon in the critical armoury. If that weapon alone is to be provided, it must be as trustworthy as Einstein's edition of the quartets; but does Dr. Redlich consider that nobody had any right to play or write about the Mozart quartets before Einstein had done his work?

4. Blume's essays and prefaces contain both reliable scholarship and interesting criticism, but a word should be said about each. The scholarship is gratefully accepted; it is the findings of research, but need a great song and dance be made of it? I should have a poor opinion of any contributor to THE MUSIC REVIEW who could not undertake such a task. It needed no expert knowledge of paleography, no difficult collation of texts; an edition of Mozart's letters was already at Blume's disposal. One does not wish to minimize his work, because he did it well, but I do not see why it should have been reprinted or quoted by Girdlestone. The critical element in Blume's Eulenburg prefaces shows more than this; indeed, it shows that artistic insight which we prize; but many of us happen to disagree with Blume, as Girdlestone did, and although every article and preface is signed "Professor Doctor Friedrich Blume", we have the right to accept or reject his judgments just as if they were the judgments of Tommy Snooks or Betty Brooks.

5. Only recently did Saint-Foix' latest volume become accessible, though some of its contents were previously known by Girdlestone, of whom Saint-Foix had a high opinion. Until the publication of that volume, of all long or short writings upon Mozart's concertos, the first to give us a vivid revelation of Mozart's mental workings as a concertist was a short one, by an Englishman who barely mentioned matters textual, did not parade his scholarship, and did not sign himself "Professor Doctor Sir Donald Francis Tovey". The first full monograph upon the subject is by another Englishman, who does not sign himself "Professor" or "Doctor", though he holds a chair at one of our oldest universities. In protesting against Dr. Redlich's rudeness to this gentleman (whom, by the way, I have never seen, despite our lengthy correspondence) I may have seemed chauvinistic. If my wording has been unfortunate in this respect, I beg Dr. Redlich's pardon, and assure him that we shall not only welcome the authoritative articles upon Mozart's concertos which he has promised, but, not caring two hoots whether the author is English, Austrian, or Patagonian by birth, we shall be anxious that so well-informed a scholar as Redlich or Girdlestone gives us as soon as he can an edition of the concertos as valuable as Einstein's edition of the quartets.

Yours faithfully,

ARTHUR HUTCHINGS.

THE POSTHUMOUS HISTORY OF MOZART'S KÖCHEL 488

[Dr. Redlich writes:—You have been kind enough to submit to me Mr. A. Hutchings' remarks, dealing with my review "New Light on Mozart's Pianoforte Concertos" (published in the May issue of your periodical) and particularly with my critical comment on Mr. Girdlestone's book on this subject. I would indeed consider it a waste of your precious space, were I to follow Mr. Hutchings into the low regions of nationalistic diatribe. His remarks in this respect strike me as being somewhat out of date at this particular time of the day. A censorious lecture on "Courtesy in Reviewing" comes ill from the pen of a musicographer who signs himself in this very letter so much against the codex of good manners by discussing a great artist and unique Mozart interpreter—Arthur Schnabel—with words at once discourteous, spiteful and inaccurate. The only reason why I answer Mr. Hutchings' attack is his attempt to begot the minds of your readers as to Mozart's clearly expressed tempo indications in the slow movement of the pianoforte Concerto in A, Köchel No. 488. Incidentally, his statement that Mr. Girdlestone had earlier drawn his attention to the change from *Adagio* to *Andante* on the way from the original MS. to the early editions, and that the latter believed the change to a faster tempo possibly represented Mozart's wishes, contributes the most damaging proof conceivable of the inadequacy of Mr. Girdlestone's methods of research. Mr. Girdlestone's conjecture (if Mr. Hutchings has presented his ideas correctly) could only have been based on the assumption that these early editions had been prepared by Mozart himself, who presumably thought fit to alter *Adagio* into *Andante* (and incidentally *Allegro assai* into *Presto* in the third movement!) in the final proofs. But every Mozart scholar knows that Köchel 488 belongs to the group of MSS. which were sold by Mozart's widow to André in the middle nineties and could not have been published earlier than 1794, i.e. three years after Mozart's death (1791). A glance at the relevant page in the Köchel-Einstein Catalogue (ed. 1937) could

have dispelled Mr. Girdlestone's conjectural idea at once. By delving a little deeper into the store of Mozart research publications of recent years, both could have found unmistakable proof of the posthumous character of the printed editions of Köchel 488. O. E. Deutsch and Cecil B. Oldman (an Austrian and an Englishman—two musicographers of international repute and so devoid of any nationalistic inferiority complex as to publish jointly in German!), in their invaluable study "Mozart Drucke—eine bibliographische Ergänzung zu Köchels Werkeverzeichnis", *Zeitschrift f. Musikwissenschaft*, XIV, H. 7, April, 1932, Leipzig, state on page 348 ff. that Köchel 488 (together with Köchel 491, 482 and 467) was published for the first time by André as No. 1419, IV, 97 a, in 1800. They add the important note: "Damals begann André den eben erworbenen Hauptteil des Nachlasses nach den Autographen herauszugeben".

I have been able to study André's edition by the courtesy of Mr. Paul Hirsch, Cambridge, and to verify that in this first edition—which bears on its title-page the remark "faite d'après la partition en manuscrit"—the tempo indications of the original—*Adagio* and *Allegro assai*—are faithfully reproduced. However, in the almost simultaneously issued edition of Köchel 488 by Breitkopf & Härtel in 1800 the wrong tempo indications appear for the first time in print. It is clearly evident from this juxtaposition of the two earliest editions that the (anonymous) editor of Breitkopf's alone is responsible for this falsification of Mozart's wishes, which for the last time had been faithfully expressed by André, until F. Blume in 1937 put matters right in his revised Eulenburg score.

Mr. Hutchings asserts that as a friend of Saint-Foix Mr. Girdlestone makes his comments accurately and that as an Englishman he does not parade his knowledge. I think less modesty would have been more useful in the case of the garbled versions of Mozart's Köchel 488, even if it had meant the definite shelving of Mr. Girdlestone's unproven hypothesis. Mr. Hutchings fails to see why the results of F. Blume's research should have been quoted in Mr. Girdlestone's book. Now I personally do not for a moment suspect Mr. Girdlestone of having intentionally suppressed the matter of Blume's research. In two volumes of 534 closely printed pages a little footnote could easily have been inserted, without making the book unsaleable on account of too much "textual criticism", as Mr. Hutchings suggests. Mr. Girdlestone (who carefully mentions F. Blume's earlier essay in the Mozart Jahrbuch of 1924) had obviously no knowledge of Blume's later publications (six revised Eulenburg pocket scores and the article in *Acta Musicologica* of 1937—all of them quoted in Saint-Foix' book of 1939!), just as he had no knowledge of Deutsch's and Oldman's research, published in 1932, with regard to the exact dates of the earliest printed editions of Köchel 488 in André's edition.

I shall be grateful if this tiny bit of Mozart research, coming from one who is neither a "professor" nor the holder of a chair "at one of our oldest Universities", is published here for the benefit of Mr. Girdlestone and Mr. Hutchings as well as for the Mozart enthusiasts among your readers, who may judge for themselves if Mr. Hutchings' arguments are not too strongly flavoured by chauvinistic bias to be fully acceptable in the pure and dispassionate atmosphere of International Musical Research.]

[This correspondence is now closed.—Ed.]

12, Royal Circus,

Edinburgh.

24th August, 1946.

To the Editor of THE MUSIC REVIEW.

CORNŌ DI . . . ?

SIR,—Your contributor Lyndesay G. Langwill, in his most interesting and well-documented account of early London wind instrument makers, raises a question as to the type of instrument "Messing, an eminent performer on the chromatic French Horn" would have been likely to use at Worcester in 1755. Unfortunately, particulars of the instruments used by virtuosi are seldom vouchsafed to us unless, as in the case of Messrs. Palsa and Türschmidt at a Solomon concert in March, 1786, "their horns, which were made of silver" attracted attention.¹ So we are reduced to speculation.

Any mechanical device for rendering the horn "chromatic" in the modern sense of the term may be ruled out at once. We may also safely discard the notion that hand stopping was employed, for although Hampel's newly accepted hand technique was already becoming fairly widely known by 1755, Burney tells us about "the Messings . . . the first who pretended to perform in all keys in England, about the year 1740", which was fully 10 years before the Hampel technique became known. The *inventionshorn* has no significance in Mr. Langwill's context; it was merely a horn with a method of fixing the crooks into the body of the instrument, instead of just below the mouthpiece, that owed its creation to the unsuitability for hand stopping of the only type of crook hitherto made. Crooked horns are believed to have been made first in Vienna some time between 1710 and 1718, possibly by Michael Leichamschneider, and, in spite of the Hellier horns

¹ W. T. Parke, *Musical Memoirs*, Vol. I, p. 63.

of this type purchased in 1735, were no doubt still very much of a novelty in England in 1740, horn players being notoriously conservative in their attitude towards any revolutionary alteration in the instrument to which they have become accustomed. The standard practice of that day was to have a separate instrument for each key, those in F, E flat and D being in the greatest demand.

It is therefore a pretty safe guess that Messing used one of the comparatively new Viennese crooked horns which, by the various permutations and combinations possible with the six crooks and numerous tuning bits that made up the outfit, could be crooked in *any* key. At a time when mechanical devices for producing a chromatic *scale* were still undreamed of, the use of the term "chromatic" is not inapt to describe a horn that could be put in any key in the days of—to paraphrase the well-known explanation of universal suffrage—"one b . . . y horn, one b . . . y key".

I am, Sir, your obedient servant,

R. MORLEY-PEGGE.

6, St. Paul's Road,
Kersal, Salford, 7.

26th August, 1946.

To the Editor of THE MUSIC REVIEW.

FURTWÄNGLER

SIR,—It is now several months since I read of the efforts of Sidney Beer to obtain permission for Dr. Wilhelm Furtwängler to conduct in London. Since then I have heard no more, except the usual protests from people who are more interested in a musician's political than in his musical past.

Yet there are many of us who realise the need for good conductors to raise the standard of orchestral playing in this country to a more reasonable level. Who is to set the standard for the rank and file orchestral conductor, if not the few outstanding world figures?

The situation is nothing like it was in pre-war days. There have, of course, been unavoidable losses; but we have now reached a state of affairs which every true music lover must deplore. Toscanini refuses to conduct in London, apparently because he does not agree with British foreign policy. Furtwängler and Mengelberg are "black listed" and not allowed to conduct in this country. It is hardly surprising that under such circumstances orchestral playing has gone into a decline.

It is the Beechams and the Furtwänglers who set the standard for hundreds of conductors all over the world. If we want better orchestras we must have better conductors, and to obtain these we must first learn how to treat music and politics as things apart, so that international artists, with the necessary authority, may give their invaluable help in improving orchestral playing.

Yours faithfully,

MARTIN BERGER.

190, Holywood Road,
Belfast.

26th August, 1946.

To the Editor of THE MUSIC REVIEW.

HAYDN'S PIANO SONATAS

SIR,—There is a tendency among writers on music to present as fact what is really a matter of opinion. They rarely say how they arrived at their conclusions, and so the reader has no opportunity of testing the correctness of their statements. Mr. Philip Radcliffe in his article on "The Piano Sonatas of Joseph Haydn" states on page 143: "In 1773 came a set of six [piano sonatas] of which the last three contain optional and unnecessary violin accompaniments". Why unnecessary? Did Haydn not know what he was doing when he wrote them? A quotation from them would have been appropriate so that we could have judged for ourselves. We might possibly have found that these accompaniments resemble those for the 'cello which Albert Schweitzer mentions in his book on Bach in connexion with Bach's sonatas for cembalo and violin (Vol. I, page 400): "We shall, in fact, find that a discreet violoncello does good service in these works of Bach, especially where the theme has to be brought out in the lowest voice. . . . An old manuscript—partly autograph—of the sonatas categorically recommends the use of an optional gamba to strengthen the bass." This, however, is merely surmise as regards Haydn's sonatas, and Mr. R. ought to have gone into the matter in detail. If this assumption is correct, it would lend further support to the opinion that Haydn's keyboard style is a development of that of the seventeenth century. A study of his use of ornaments and of "a counterpoint of a

luminous and unobtrusive kind" would also confirm this. Mr. R. is correct in saying that passing dissonances arise "not from any particular emotional stress, but simply from the clashing of individual parts". The second of his examples from sonata No. 42 as an illustration of this point is, however, hardly apposite. The last note G-natural does not clash with G-sharp, if Leopold Mozart's rule quoted by Dannreuther in *Musical Ornaments*, Vol. I, page 191, is kept in mind, *viz.*, that the dot ought always to be held a little longer. It seems essential to the phrasing of the part in the left hand that this rule is observed.

Yours faithfully,

R. BEER.

[Mr. Radcliffe writes:—My use of the words "optional and unnecessary" about the violin parts of those sonatas was perhaps a bit sweeping; my point was that, as in the earliest Mozart violin sonatas, the violin part contributes so little to the ensemble that the keyboard part sounds perfectly complete without it. I don't know how much evidence there is of Haydn's intentions, but Tovey, whose authority on such matters I should consider entirely trustworthy, was convinced that the violin parts are entirely optional and that the sonatas sound more satisfactory without them. In any case it seems to me to be a comparatively unimportant point. Mr. Beer's second point about the dotted note I find unconvincing; even if it is delayed, there is still a brief passing dissonance, though the notes are not actually struck simultaneously.]

CORRIGENDUM

The Piano Sonatas of Joseph Haydn

Volume VII, p. 140: 5 lines from foot of page—

For Quartet in D, op. 75

read Quartet in D, op. 76, no. 5

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[Reviews of books and music are unavoidably held over. (ED.)]



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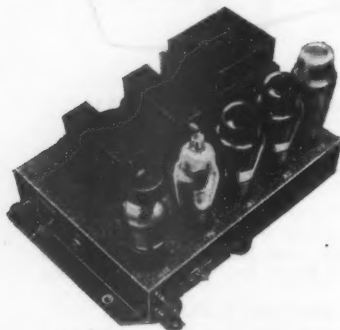


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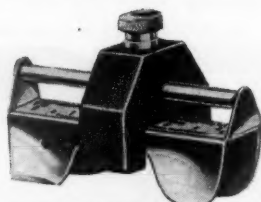
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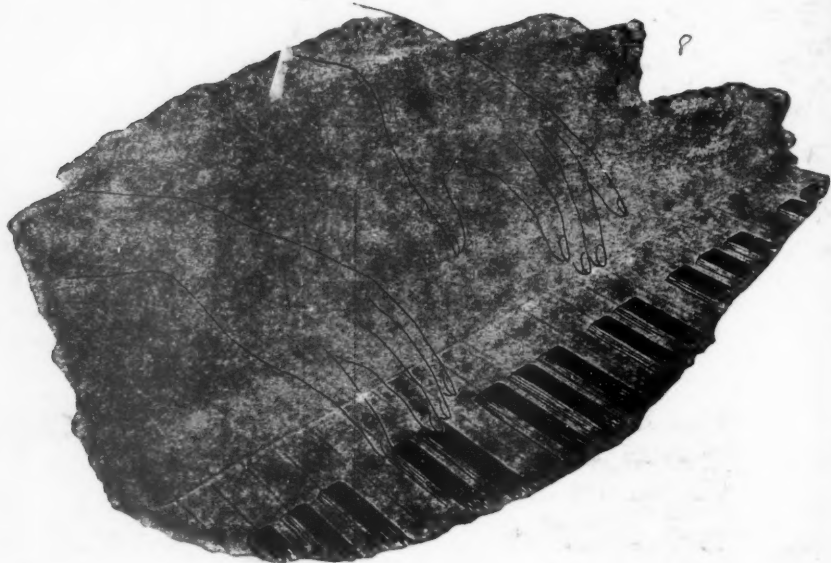
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